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SPECIAL ANNOUNCEMENT

The remaining monthly summer issues will be published this year, on Saturdays, August 16 and September 13.

REYNOLDS BRINGS RECORD BID

A special cable to the N. Y. Times from London, July 4, says Sir Joshua Reynolds' painting, "Mrs. Siddons as the Tragic Muse," was sold at Christie's today for \$2,000 gns., a record price.

The name of the purchaser is "Mr. Marshall," but the Daily Chronicle understands that the buyer was really acting in behalf of the owner, the Duke of Westminster, who bought the picture, the reserve price which he put upon it, generally understood to be £60,000, not having been reached.

"Mrs. Siddons as the Tragic Muse," by Sir Joshua Reynolds, reproduced on this page, was painted in 1784. The canvas is life-size, and represents the "Queen of Tragedy" at full length, sitting upon a throne resting on clouds, apparently brooding over deeds of horror. Behind her stand two figures, one with a bowl, the other with a dagger. The painting was bought of Reynolds by M. de Calonne for 800 gns. There are many copies of the painting done by students of Sir Joshua Reynolds in England.

Dr. Samuel Johnson, who was a great admirer of Mrs. Siddons and Sir Joshua Reynolds, wrote his name on the hem of the gown in the painting.

THAT LUXEMBOURG SHOW

William A. Coffin, president of the committee for the exhibition of works by American artists at the Luxembourg Museum, Paris, has returned from a two months' visit to Paris, where he went early in April in the interests of the exhibition. Mr. Coffin recently said to an ART NEWS representative, "Some little time after receiving last October, through the Ministry of Public Instruction and Fine Arts, the official invitation from the French Government to form a committee for the exhibition, we were informed that the galleries in the Luxembourg set apart for our collection would be ready early in May and acting on these advices we shipped the 124 paintings and 24 small pieces of sculpture. In order to attend to the necessary business and arrangements I sailed on April 5, last, with Ernest Rosen, the secretary of the committee.

"Conferences at the Ministry and with M. Benedite, director of the Luxembourg Museum, were held, following our arrival, the result of which was that as more time was needed for getting the galleries ready and the working staff and attendants completed, and as the summer season was rapidly approaching, a most unfavorable time for art exhibitions, we agreed that it was best to postpone the opening to Oct. 1. Our business at the Ministry was in the hands of M. Jean d'Estournelles de Constant, the Minister of Fine Arts, and the Chef de Cabinet, M. Robert Brussel. These gentlemen, as well as M. Benedite, showed us the greatest consideration and courtesy and I left matters in the best of shape and the ways all smooth.

"While in Paris a small committee of American artists was formed who will select some 20 or more works over there to be added to the collection made up in the United States. We held several meetings and composed a list of names. To secure a proper representation of the artists abroad also required more time. This committee includes the well known artists, Walter Gay, Alexander Harrison and H. O. Tanner. M. F. C. Frieseke, who was invited, was unable to accept. With respect to the opening I had interviews with our Ambassador, Mr. Wallace, and the veteran head of the French school, M. Leon Bonnat, enlisting their co-operation in the official ceremonies, and at a luncheon on June 4 there were speeches by the French officials, auguring a brilliant success for this exhibition of American art.

"The postponement was made for the best interests of the exhibition, and it is hoped that our contributing artists will not be inconvenienced by the delay in the return of their works. The only difference is that they should be back here by the end of the year, instead of in October, as at first expected. Our insurance covers the extended period."

Jacques Seligmann Under Knife

The many friends of M. Jacques Seligmann will regret to learn that he has had to undergo an operation from which his convalescence will require some three months.

MISS HOFFMAN HONORED

"The Russian Bacchanale," a bronze group of dancers, by Miss Malvina Hoffman, has been purchased by an American art connoisseur and presented to the Luxembourg, in Paris. Miss Hoffman, who for several years was a pupil of Rodin, has arrived in Paris, and will superintend the placing of the bronze in the Luxembourg Gardens.

Miss Hoffman is the first American woman honored with a representation in the official Luxembourg collection. The group took the prize of \$300 at the National Academy in 1917, as the most meritorious work of art produced by an American woman.

"IN AGAIN—OUT AGAIN"

R. A. Blakelock will leave the asylum at Middletown, N. Y., for a while this summer, on the money obtained through the sale of a picture he painted and left years ago at the Twenty-third St. Y. M. C. A. for an unpaid board bill. The picture brought more than \$3,000, and the Y. M. C. A. turned the money over to the artist.

It is now planned for the artist to go to the Adirondacks, near Elizabethtown, N. Y., where he will take a cottage under the direction of his guardian, the Mrs. Adams of Saugerties, N. Y., who has had much press notice in connection with the old and insane artist the past three years.

THE PARIS SALON

Paris, July 1, 1919.

There is only one Salon this year, the two being merged into one. This is largely due to so many of the artists having been mobilized and the consequent difficulty of obtaining works in sufficient number and quality to hang all the rooms if the whole of the Grand Palais had been thrown open to the public. But the exhibition does great credit to the French nation and when one considers the difficulties which have had to be overcome this year the result is little short of wonderful. There are certain rooms which present an unusual aspect, due to the invitation which has been extended to all artists who have been mobilized and the inclusion in a separate room of the works of those who have given their lives in the great cause.

Among the works by the fallen are the series by Doucet of especial note, as they are thoroughly representative of an artist of great promise. Among the works by mobilized men the canvases of Segonzas, Jean Marchand, Laprade and Dufresne are of great interest. True, their work, new as it is in its present environment, has met with its full share of hostile criticism, but they undoubtedly more than hold their own with the officially recognized art in the adjoining rooms.

Jacquet Retrospective Display

An entire room is devoted to a retrospective exhibition of Gustave Jacquet which shows the artist in every phase of his art. The ensemble is most attractive, for, although a great place cannot, perhaps, be accorded to him in the art of France during the XIX century, he honorably maintained many of its best traditions. The portrait of his mother, while owing something to the influence of the Provençal painters Ricard and Monticelli, is noteworthy for its careful drawing and sensitiveness of feeling. A considerable help to the exhibition is his general attractiveness to the sitters. Many of the best looking women of France at his time sat to Jacquet and he certainly made the most of his opportunities. Altogether eighty of his works in all mediums are on show, including the well known "Femme au Lizard" from the Luxembourg.

Bonnat is represented by three characteristic portraits of which, perhaps, that of Dr. Lucien Graux is the most representative. L'hermitte has a representative "G——," which possesses all his best qualities.

No Pronounced War Atmosphere

In spite of the absorbing interest of the years of war and the vivid impression necessarily brought upon the whole of the European communities, and France especially, it cannot be said that this year's salon has an undue war aspect. Not that it does not contain a considerable number of pictorial and plastic representations of war subjects, many of which are more than topically interesting, but it can fairly be said that the exhibitors have preserved the admirable sense of proportion with regard to the war and the visitor who seeks relief from the five years of almost intolerable strain, is not wholly repaid with a recapitulation of its horrors.

There are one or two essentially wartime works worthy of attention. The large canvas, "Movement de Troupes," sent by Gustave Pierre, arrests the eye by its sense of composition and straightforward painting. The sense of movement is admirably rendered and while it obviously owes much to the influence of Cézanne and the old Brueghee, yet its power and originality cannot be denied. Then the three canvases of André Devambez, "Boulevard Montpernasse le jour de l'armistice," "L'Escort de President Wilson, Place Saint Augustin" and "Boulevard Bounenouvelle, 11 November, 1918," recall in subtle and touching form the intense joy with which Paris received the news of the end of the hideous nightmare. The grayness of the sombre November atmosphere, brightened by the innumerable allied flags with which the boulevards were bedecked as if by magic, combine to render these canvases noteworthy records of a supreme event in the history of Paris.

In spite of the spirit of tranquillity that it breathes, "Les nuits tragiques" of Marie Joseph Iwill, will cause a shudder to run through those Parisians who passed through the horrors of the aerial showers that rained upon Paris on almost every night suitable for nocturnal visits to the capital. It is a beautiful moonlight night, the river shimmering with its silver beams, the trees, bridges and houses silhouetted against a lightly cloud-beflecked sky. But the bluey blackness is cut by the beams of the searchlights, while brighter still the bursting shrapnel endeavors to bring to earth the flock of birds of destruction. P. M. T.



MRS. SIDDONS AS "THE TRAGIC MUSE"

Sir Joshua Reynolds

Recently brought record bid of £52,000 at Christie's for a Reynolds

MARINES BUY STATUE

A bronze statue of a Marine, made by Raphael Peyre, a French sculptor, is being purchased by officers and men of the Marine Corps through voluntary subscriptions and probably will be placed in the Corcoran Gallery, Washington. The statue is eight feet high and has been named by M. Peyre, "Crusading for Right."

Several months ago the Paris sculptor announced his intention to fashion from bronze a representative figure of the American crusader of the XX century and chose a Marine wearing a trench helmet, displaying the globe, eagle and anchor.

Although Marines overseas wished to subscribe the entire purchase price (\$11,000), it was decided to permit Marines serving at posts other than France to contribute toward the cost. The men overseas raised \$5,500, and an appeal sent to all posts immediately met with gratifying results.

BRIDGES FOR PITTSBURGH

Mr. John W. Beatty of the Carnegie Institute reports an extremely significant action recently taken by the Allegheny County Commissioners with reference to the erection of three new bridges across the Allegheny river at Pittsburgh. An extraordinary opportunity—one probably not paralleled in the history of any city at any time—has been presented to the Commissioners of Allegheny County by the action of the Secretary of War which requires the erection of six new bridges in one locality at one time.

Two able and eminent architects residing in Pittsburgh, A. B. Harlow, the designer of the Carnegie Institute, and Benno Janssen, a man of exceptional ability, have been selected, together with a N. Y. firm, to provide plans for three of these bridges.

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EXHIBITIONS NOW ON**Early Americans at Ehrich's**

An unusual exhibition of 36 early American cabinet paintings was held at the Ehrich Gallery, No. 707 Fifth Ave., during June. Examples of Gilbert Stuart, Thomas Sully, Henry Inman, Eastman Johnson and John Neagle were shown, together with a number of examples of comparatively unknown painters.

The Gilbert Stuart was one of his many portraits of Washington, and the Sully was painted on copper, both sides of the metal used, on one a working sketch for the finished picture of "Christ Blessing Little Children," also in the gallery; on the reverse side a portrait of an unknown girl of the ante-bellum period.

A portrait of Caroline Inman, by Henry Inman, showed the artist's daughter in early XIX century costume, her curly hair unconfined. The Eastman Johnson was a self-portrait of the painter at work in his studio, a charming little genre, delicately executed, with much detail. John Neagle was represented by a frame containing four portraits of men, all of which well sustained his reputation as a painter of men, in contrast with his father-in-law, Sully, the painter of beautiful women.

A signed oil by George Heister was a pleasing character study of James H. Hackett, grandfather of James K. Hackett, shown in a theatrical pose, reading a book, seated, three-quarter length, with a graduated colorful background. A frame of miniatures included two by James Peale, portraits of Peggy and Mollie Callahan, both of Annapolis, Maryland.

Savage's well known "Washington and His Family," long in the old Pringle house in Charleston, S. C., a composition group of George and Martha Washington and the latter's two children, painted at Mt. Vernon, with the Potomac in the distance, with Washington in a general's uniform, perhaps the most interesting figure.

There were three historical portraits by Alonzo Chappel, picturing Millard Fillmore, William Henry Harrison and Silas Wright. Chappel was perhaps the best illustrator of historical American subjects.

Porcelains Shown at Bonaventure's

The Bonaventure Gallery, 601 Fifth Ave., has a few choice pieces of Chelsea and Sevres porcelains as a part of its summer exhibition. A pair of Chelsea porcelain

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figurines representing a shepherd and a shepherdess, by Roubilliac, are fine examples of brilliant coloring. A more elaborate piece entitled "Diana" is in the same fictils. A hunting dog crouches at the sandalled feet of the goddess and on her back is shown a quiver of arrows. Her loose gown is gathered together with a green sash knotted at her right side. She wears a gold crescent as a hair ornament.

There are several groups and individual pieces of Sevres biscuit, one of which by Boizot is entitled "Autel de L'Amour." Venus stands by the altar on one side of the composition and Cupid on the other, with their respective attributes. A pair of small Sevres busts represent admirably Napoleon as First Consul and his consort, Josephine. A full length Venus and a vase of Louis XVI period round out the collection. Pitchers, cups, saucers, etc., also find places as features of the two potting towns.

Old Naval Prints at Kennedy's

An exhibition of some 100 old naval prints at the Kennedy Gallery, No. 613 Fifth Ave., was held to July 1 last. The exhibition included prints of American and British naval battles, early American and British sailing vessels, seaports, yachts, steamboats and sundry others on the "Whaling," one of which, "South Sea Whale Fishery," whaling boats attacking a sperm whale was most interesting and spirited.

A series of prints of early steamboats dates back as far as 1817 and some of the boats shown have history.

Summer Exhibit at Babcock's

The summer exhibition at the Babcock Galleries, 19 E. 49 St., bears evidence of the consideration given to the selection of the pictures and their arrangement. Gallery A is devoted to such masters as R. A. Blake-lock, with a beautiful "Adirondack Landscape"; George Inness, represented by an early though splendid work, "The End of Day," and Winslow Homer by "Carney la Ville," a typical work.

Walter Griffin has a colorful design in "Birches and Trees," and there is a lovely Wyant, "In Connecticut Valley." Henry Golden Dearth's "Cattle Grazing" shows him, at an early period, poetical and picturesque; M. Bewley has a strong composition in "Nanette"; George H. Bogert's "Midsummer Night" well represents him, and Frank De Haven and Bruce Crane are harmonious in the same group. There is also a collection of the works of Western painters, including examples of Albert Groll, with his "Hopi Indian Village," Irving Couse, "A Pottery Maker," and W. Herbert Dunton's "Buffalo Signal," a strong work. William R. Leigh holds his own in this friendly group with "Chief Little Wound," while Maurice Braun, Walter Ufer, Frank Tenny Johnson and Charles M. Russell combine to add distinction. Gaetano Capone shows "Chiquilla," a well painted, finely composed Indian girl.

Gallery C contains works by well known artists E. H. Potthast, Jerome Myers, Guy C. Wiggins, F. S. Church, Gustave Wiegand, Edward Volkert, Glenn Newell, Ossip Linde, Jr., who has one of his fine Venetian scenes, Maurice Fromke's "Granny's Mantle," delightful in color and arrangement, and Haley Lever's "Decorations for the French Commission," with virile, moving figures and brilliant colors. Elizabeth A. McJ. Knowles' miniature landscapes always attract attention, and not less interesting is her husband's "Coming Storm." Examples of Ernest D. Roth, W. Merritt Post, John F. Folsom, Louis Berneker, John F. Carlson, Hobart Nichols and Gardiner Symons complete this unusually interesting display.

Summer Exhibition of Americans

As has been the custom for several years past, the summer exhibition at 556 Fifth Ave. is given entirely over to the work of

Americans in the large gallery on the ground floor. Some forty-five representative painters participate in the present display which will continue until the autumn. John S. Sargent's portrait of "Mrs. Moore," holds the place of honor on the west wall. This well known work is a spirited presentment of the artist at his best in portraiture. Flanked as it is by excellent examples of works by Alden Weir, George Inness, Winslow Homer, John Twachtman and Childe Hassam, this end of the gallery presents unusual beauty and strength. The lesser lights, however, all good painters, are well represented. Maurice Fromkes' "California Poppies" is beautiful in color, and Paul Dougherty's "Cornish Coast" is a thoroughly good work. Cecilia Beaux' "Girl With Cat" looks well in its new surroundings. William A. Coffin's "Central Park and The Plaza," so highly commented on when shown at last year's Academy, is in close harmony with William M. Chase's "At Play," and nearby is William R. Derrick's "The Swans," another fine canvas. Other prominent artists represented are: Abbott Thayer, George De Forrest Brush, E. H. Potthast, Frederick Waugh, R. W. Van Boskerck, Gari Merchers, J. Francis Murphy, Henry Golden Dearth, W. Granville Smith, Julius Rolshoven, Edward Dufner, Rockwell Kent, Walter Palmer, Albert Groll, E. A. Bell, Walter McEwen and John LaFarge.

Summer Show at City Club

The City Club, No. 55 W. 44 St., has for its summer exhibition 12 oils by a group of artists. "Southern Cala," by Maurice Braun, is a delightful landscape. There are two strong and colorful Lawsons, both landscapes, a winter scene and a water garden, with pond lilies in bloom. William R. Leigh is represented by an unusual landscape, "Passing Storm—Arizona," and "Valley at East Aurora," by Alexander Fournier, is notable for the effect of a patch of sunlight upon the meadow.

"Story of Evening," W. Merritt Post, is a fine study of the close of day. Two typical oils are by Hayley Lever, a harbor and a sea beach, while "Bathing—Maine," by H. R. Butler, is a strong presentment of the rocky coast of the Pine Tree State with bathers in the sun.

Summer Show at Ferargil

Andrew O'Connor takes the lead for the month of July at the Ferargil Galleries, 607 Fifth Ave. with a group of fine sculptures. Heads, figure and general compositions, all in small or medium sizes, comprise the collection. Among the sculptors, however, are examples by other well known artists. James E. Frazer, Paul Conkling, Jo Davidson, Mable Conkling, Salvatore Bilotti, Laura Garden Frazer, Gertrude Whitney and Victor Salvatore. To add zest to the display there is a delightful example of Daniel Chester French's work. Among the painters represented are Paul Dougherty, Emil Carlsen, Elliott Daingerfield, Childe Hassam, Wm. Lathrop, J. Francis Murphy, E. Potthast, E. W. Redfield, Charles Rosen, Albert P. Ryder, W. Elmer Scofield, Robert Spencer, Gardiner Symons, D. W. Tryon, Edmund Tarbell and John F. Weir.

The management has added to the importance of the exhibit by a fine work signed John H. Twachtman, and by J. Alden Weir, a strong composition picture.

Summer Showing at Folsoms

A small but good summer exhibition of 10 oils, the work of five American artists, is the summer attraction at the Folsom Gallery, No. 560 Fifth Ave. "The Spell," by Norwood McGilvary, and "Hills of Monterey," are both excellent examples of the artist, and Guy C. Wiggins is represented by a finely conceived winter landscape "Sunlight and Saplings." There are three examples of Daniel Garber of which

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"Near Solebury" is easily the best. "A Winter Day," by Gardner Symons, is an appealing winter scene and the remaining three canvases are by Jane Peterson, two of Gloucester pictures and the other a charming study of flowering dogwood in a peacock green container.

CINCINNATI

The 27th annual exhibition of American art, now on at the museum, is unusually varied in character, and as a whole is joyous in spirit and sparkling in color, which is refreshing after the last two dark and gloomy years. The classic element, in the brief history of modern American painting, is represented by Inness, Twachtman, Duveneck, Chase, De Forest Brush; the conservatives are headed by Garber, Redfield, Carlsen and Spencer, there are good examples of such progressives as Bellows, Carles, Henri, Breckenridge and Seyffert, and finally an interesting little group of the "ultra-moderns," all more or less daring and proud of it.

Chase's little sketch showing Duveneck at his easel while working on the "Turkish Page," has been acquired by the museum. It is of special interest locally, since it gives one a good idea of Duveneck's outer character at the time, like his fair, golden hair, broad shoulders, favorite pipe, etc. The Twachtman is an early one, "Gloucester Harbor," revealing the artist's graceful early technique. Bellows' series of "War" paintings are included in the exhibition; the finest among them his "Edith Cavell." James R. Hopkins, Clemont Barnhorn, Dixie Selden, John Weis are about the most successful represented of the local artists. Hopkins' portrayal of two "Children of the Camberlands" is a picture which will live.

N. H.

MONTCLAIR

An exhibition of paintings by artists of Montclair and vicinity is on at the Montclair Art Museum until Oct. 1. The exhibitors include Lillian Adams, W. J. Baer, Edith C. Barry, Victoria Bedikian, Otto Bierhals, Eva B. Donly, John B. Dougherty, Charles W. Eaton, Virginia Ellingwood, Walter J. Fenn, William N. Hasler, L. F. Jones, Edward Knox, Nina A. Macgregor, Thomas R. Manley, Antoinette De F. Merwin, T. W. Nichols, Henry R. Poore, Marie L. Pursell, Ruth S. Rose, Frank Stout, Clara Strowd, Ida W. Strowd, Mary L. Tarleton, Wilbur F. Unger, Lucy Wallace, Suzanne G. Warriner, Grace E. Wesson, Eleanor B. White, Elizabeth L. Wilder and F. Ballard Williams.

Especially noteworthy are the paintings by William N. Hasler, C. W. Eaton, F. Ballard Williams, Henry R. Poore and Thos. R. Manley.

Besides the pictures there is an interesting collection of Indian ornaments, cups, bowls, spoons, etc., used by the Indians of Bolivia, Peru and the Auranian Indians of the Chilean Andes loaned by Mr. and Mrs. Theodore G. Sullivan of Montclair.

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Summer Show at Dudensing Gallery

At the galleries of R. Dudensing & Son, 45 W. 44 St., a summer exhibition made up of 13 paintings by A. H. Wyant, George Inness, W. Ritschel, Ralph A. Blakelock and other American artists is on to Sept.

The most notable Blakelock is a luminous "Moonlight." "The Dying Day," by George Inness, is of this Italian period, a vined and ruined tower, a traveller paused before it in rest and contemplation. The sunset glow dominates the picture. "Leeds—England," also by Inness, small in size has true Inness quality and shows a rural English landscape, the trees of the foreground admirably composed and in the distance are English houses half revealed amid sylvan surroundings.

A landscape with noble trees in its foreground, by Charles Melville Dewey, is in his soft mellow colors. F. Ballard Williams shows one of his rich colorful landscapes with figures, "Spring," the robed woman in walking and seated poses under the leafage, and a spring landscape by Leonard Ochtman has a sweep of meadow with fringe of trees.

The Wyant landscape is one of his latest works, thoroughly characteristic, and a landscape with water by Henry W. Ranger of his Holland period.

Younger Painters at Ascension Parish House

An exhibition of some 40 paintings by the younger artists is on in the Parish House of Ascension Church, No. 12 W. 11 St., until October 16, under the patronage and direction of the art department of the church's Women's federation.

One of the best works shown is by Arthur Crisp, entitled "Fresh From the Garden." The picture is vigorous in treatment and decorative. Rose Crain shows a white container, fine in quality, filled with colorful zinnias. "Posing," by Thomas James Delbridge, shows a young girl model, in white, ready for sketching. Stewart Reinhart's four pictures, "The Pariah," "The Evil Banue," "The Sorceress" and "The Dream Opal," are all decorative, colorful and attractive.

"Mary Alice," by A. W. Emerson, is a pretentious but pleasing sketch, good in composition and harmonious in color. "The Road to the River," by Elizabeth M. Price, is a study of a road with flanking houses and an overhanging tree. Max Kuhnes' "The Harbor" and "Moonlight" are interesting. Kendall Saunders is represented by a fetching girl in conservatory, and "The Viaduct," by S. M. Wiggins, is realistic.

Studio Show at Carnegie

Charles Bosseron Chambers is holding a summer exhibition at his Carnegie Hall studio. A half-length portrait of his wife occupies the place of honor. The sitter wears a black lace shawl (a family heirloom) and holds a feather fan in her right hand. Her blonde hair is decoratively massed above her charming face, and the décolleté arrangement of the shawl is most effective against a green background.

Among other portraits, one deserving especial mention represents Lloyd Brett, in vermilion drapery, which intensifies the flesh tones of her full face, against a background of a hammered brass plaque.

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Maunsbach's War Pictures

Eric Christian Maunsbach, who exhibited his portraits at Touchstone House some two years ago but who has since been in France, supervising camouflaging for the American Expeditionary Forces, has now returned to this country and is at 176 Waverly Place, where he showed until July 1 100 or more pencil sketches made by him in French war sectors, most of them under fire.

The artist selected his sketching subjects with an eye for the picturesque, and his farmhouses that suffered from shell shock, ruined churches, an old butcher shop and other buildings that received the German attack all have delightful quality. He also turned his attention to character sketches between times and amused himself by "doing" a Curé, a Chef de Gare, a woman Centenarian (110 years in point of fact) who was as lively as a girl of sixteen, the Village Musician, the Mayor of a provincial town in France, the Belle of the same place, a captured German officer with type helmet, a Coolie and several captured Huns.

M. Maunsbach brought back with him and included in the show several sketches of the French wounded and maimed who crowd the parks and Tuileries, and also showed an oil portrait of Gen. Cresy of the Royal Serbian army painted since his return.

Two Artists at "Paint Box" Gallery

The June exhibition at the Paint Box Gallery, 45 Washington Square, South, was under the directorship of Wat Williams, and was one of 25 works by George Mather Richards and his wife Gertrude Lundborg Richards of Kansas.

Two of the paintings, "Flame" and "Rain," decorative canvases by Mr. Richards were in the recent annual exhibition of Independent Artists show. Richards essays

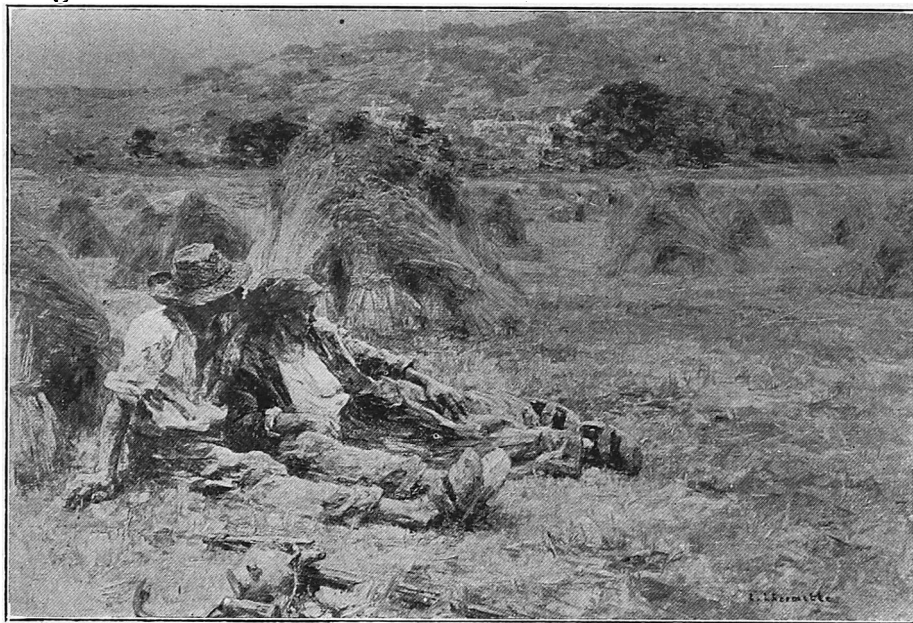
Metropolitan Museum Summer Activities

Foremost among the summer activities of the Metropolitan Museum is an exhibition, to extend to Oct. 31, in the gallery that contained the Morgan Chinese porcelains, the Fletcher bequest, and recently, the Courbets, of XVII and XVIII centuries, tapestries and laces loaned from private collections which, added to the permanent exhibit in the lace galleries forms a collection claimed to be unduplicated anywhere. The tapestries range from the period of Louis XIV to the later part of the XVIII century. The laces are displayed in cases.

Among the contributors to the display are Jules S. Bache, Mmes. Geo. T. Bliss, Albert Blum, Geo. Blumenthal, de Witt Clinton Cohen, Bayard Cutting, Robert W. de Forest and Harris Fahnestock, Richard C. Greenleaf, Mmes. J. P. Morgan, Jr., Joseph Pulitzer, Herbert L. Satterlee, Mortimer L. Schiff, Geo. T. Whelan and Miss Gertrude Whiting.

On view in the Room of Recent Accessions and purchased by the museum at the sale of the Degas collection in Paris in March, 1918, and stored in France until they could be transported to this country without risk, are portraits of M. and Mme. Lejan by Ingres, painted at Florence in 1822-3 and reproduced at time of the sale by the ART News. In the same rooms are shown a pair of Louis XVI marble vases with ormolu mountings; an Egyptian quartzite statuette of the Old Kingdom, acquired by purchase, and a squatting statuette, round in Asia Minor, entitled "The Nurse Satefrun."

An exhibition of drawings acquired during the last two years, among them 19 purchased at the Pembroke collection sale in London, July, 1917, has been arranged in Gallery 25. The Pembroke drawings are splendid examples of Giotto, Correggio, An-



THE GLEANERS

Courtesy Thurber Galleries, Chicago. L'Hermite

to paint prehistoric animals, and his "Mammoth" was effective, while his "Attila," a kind of modern Chimera intended to symbolize the famous "Scourge of God," was personated as a tiger, while his "Dance of War," boldly introduces the extinct mammoth into the dance.

Mrs. Richards, while less sure of herself in her painting than her husband, was particularly pleasing in her studies of infants. In "Just Babies," she sketchily and feelingly presented three babies in varying poses. "Sand-Nap" was a rather trivial pastel study of a female nude, but her "Flower Girl" had a more serious and successful attempt.

Hugh Ferriss at the Paint Box

Hugh Ferriss, architect (who was trained with Cass Gilbert), is making a summer exhibition of his illustrative work at the Paint Box Gallery, 43 Washington Square, South, during July. The catalog contains 35 numbers, including architectural studies and sketches in and out of Greenwich Village, also a number of Philadelphia Navy Yard studies, done under governmental direction, in the War Industry Series. His "Penna. Station-Concourse," is delightfully executed and its effectiveness increased by the introduction of minute figures handled with wonderful skill.

The façade of "St. Thomas" is sympathetically rendered, as is also the "Bush Building," done in charcoal.

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Belgian Artist's Wartime Life

Jeff Leempoels, the Belgian artist, who some years ago spent several seasons here, and became known to the N. Y. art world, was obliged to remain in Brussels during the entire period of the war. He writes the editor of ART News an interesting letter in substance as follows: "The memories of the good days we spent here together in 1910—nine years ago—the year of our World's Fair, crowd upon me. Those were still the 'good old days,' but the cataclysm was approaching, and none could imagine it. The confidence and the idea of the good of the people, blinded the Latin countries. Since that horrible day in 1914, when the Barbarians broke loose in Belgium, I have remained all the time in my house in Brussels, to suffer in life and soul the depotism of the tyrannical Germans. Many of my American friends, to whom I wrote, only to have my letters returned to me, believed, until recently, that I had been a victim, like so many thousands of my countrymen and women, of the Barbarians. Fortunately I kept well and alive and was able to devote all my time to my painting. This was my consolation. In these five years I painted a number of important canvases, among them several figure works, entitled 'In the Procession,' 'In the Midst of the Procession,' 'Following the Procession,' 'The Salute' (a triptych) 'The Creator, His Son and His Prophet,' etc., and one inspired by the awful crime of four years ago, and which will much interest Americans, entitled 'Sinking of the Lusitania May 7, 1915.' This portrays a gentleman reading a newspaper while his soul revolts at the story of the tragedy, and with tear-filled eyes he looks upward to Heaven, as if to ask God what shall be the punishment for such an act. This canvas has not as yet been exhibited.

"The conditions," continues Mr. Leempoels, "of the art market in Belgium during the years of the German occupation were disastrous. Separated from the world, I could not participate in any exhibitions, nor correspond with any of my foreign patrons. So five years were lost and the cost of living, especially these last three years, has been four times the normal."

Valuable Tapestries Stolen

The theft of several antique tapestries, as reported by "Le Cousin Pons" of Paris last spring, was duly recorded in these pages, and it is now interesting to learn from the same source that the instigator and chief author of the ingenious robbery from M. Stora, the well known antiquary of the Boulevard Haussman, a certain Jean Senecca, has finally been arrested and is now serving a prison term of 18 months, to be followed by five years' proscription. His accomplices had already been sentenced to various prison terms.

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Vol. XVII. July 12, 1919 No. 36

CHANGE OF ADDRESS.

When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

Will the writer of a letter from Portland, Oregon, dated June 25 last, requesting information as to a painting "A Laughing Boy" after Franz Hals, sold by the American Art Association Feb. 10 last, and who evidently forgot to sign his name to said letter, kindly send his or her name and address so that we may reply?

THE JUNE BURLINGTON

The frontispiece of the June number of the Burlington Magazine reproduces Francesco Pasellino's "Virgin and the Child with Saints," a fine example of Florentine painting before 1500, the property of Sir George Holford. An illuminating paper by Sir Claude Phillips on Florentine paintings of the Trecento and the Quattrocento, forms the accompanying text.

"English Glasses with White Spiral Stems" are the theme of an exhaustive study of the various forms of drinking-glasses produced in England in the second half of the XVIII century, by John Shuckburgh Risley, C. B. E. Alfred Jones describes "A Pre-Reformation Chalice and Paten." The following article is on "The Eumorphopoulos Collection" (Part IV), by R. L. Hobson, who descants ably on pottery from the Han to T'iang dynasties.

H. Avray Tipping continues his series of essays on "English Furniture of the Cabriole Period." Tapestry portraits form the subject of an interesting study by A. A. Polotsoff and V. E. Chambers, entitled "A Tapestry Portrait of Princess Dashkoff." T. W. Arnold writes ably on "An Indian Picture of Muhammad and His Companions."

The "Monthly Chronicle" and some correspondence anent "Mr. Fry and Drawing," contain many points of interest and fill the closing pages of the number.

The Burlington can be obtained from James B. Townsend, American Agent, 15 E. 40 St., N. Y.

Parker Newton has had a successful season in point of sales through the dealers who handle his work and left town in June.

GERMAN ART DEALINGS HERE

The art writer of the N. Y. Herald recently said:

"There can be no possible manner of doubt that the German art dealers have made up their minds to get back into the art business in America up to their necks. Names familiar to the Alien Property Custodian will begin to reappear on Fifth Ave. and elsewhere, and 'experts' who never have been able to express an opinion on a painting or print without dropping into the language of barbarism will be sputtering gutturals once more into the faces of Americans.

"If they can't get one thing to sell anywhere else they will have no difficulty in finding them in Sweden. Denmark was profitably neutral. So was Norway. But Sweden has become wealthy beyond all her dreams by letting the Germans sink her ships and murder her seamen, and then has collected, with the result that the country is full of men with millions who went into the business 'on a shoestring' and are now enthusiastic collectors of works of art, having got the tip that these things represented good investments if discretion were used. The art plunder of Russia has been carried into Sweden.

"Peaceful Penetration"

"So there can be no doubt that by next art season N. Y. will see the resumption on the part of the Germans of the process known before the war as 'peaceful penetration,' which enabled the sons of the Fatherland to run most of the best hotels from Cairo to Tokyo, and get control of every bank in Italy but one, while they were looking after the foreign exchanges of many American banks until they were found out. And as they were in other business so they were in the art business."

While the English of the Herald writer is not above question as to taste and elegance, perhaps not to be wondered at as he is presumably an Irishman, this can be pardoned in consideration of the pro-Ally tone of his statements and their undoubted truth.

But the war is over, and if German merchants in other lines of trade are permitted to resume business here—and we predict that they will be received, if not welcomed—(alas for American memory and consistency) we can see no reason why the German art dealer should be shut out from resuming his activities in this country. There are certain German art firms, notably those of Munich, which enjoyed the confidence and respect of their fellow art dealers here for many years preceding the war—and to those the cold shoulder will probably not be turned.

And as we happen to know that two prominent Fifth Ave. firms at least have been quietly buying pictures owned in Germany, through agents in neutral countries, at the great sales in Berlin three years ago, and from private sources, many of which are now in their storerooms here, is it or will it be any more unpatriotic to trade with the German dealer who may soon offer his wares here, than with the firms who have been buying and importing German owned pictures during the war?

THE PORTRAIT FOUNDATIONS

We had purposed publishing the list of the portraits completed to date for the National Portrait Foundation started by Mr. Cristoffer Hannevig, in this issue, but the list has failed to reach us. Suffice it to say that the majority of the 25 portraits have been finished and that some, notably those of Secretary Daniels by DeWitt Lockman, of Secretary Baker and Gen. March by Wayman Adams, of Admiral Sims by J. von R. Quistgaard, of Samuel Gompers by Leopold Seiffert, and of Charles Dana Gibson by Eugene Speicher are admirable performances. The comparatively few painters selected for Mr. Pratt's rival Portrait Foundation have begun work. We are wondering whether there is ground for the current report in art circles that the Pratt

Foundation was the result of jealousy on the part of a Scandinavian painter, who was not chosen as one of the Hannevig artists, of a fellow Scandinavian artist who had something to do with the formation of the Hannevig movement.

We trust that the report is not true, as it would seem that if any such motive underlay the Pratt Foundation, assuming, of course, that Mr. Pratt was ignorant of such, it would seem rather unworthy and unfair. We note that the Scandinavian artist who is, through rumor, credited with suggesting or influencing the Pratt Foundation, was one of the first selected by that Foundation to paint a prominent personage.

The jealousies and rivalries of foreign portrait painters should not, it seems to us, enter into or effect so great and commendable a project as that of a National Portrait Gallery.

Missing Trumbull (?) Found)

According to the Atlanta Constitution, the restorer who calls himself Prof. P. P. Carter and who is well known in N. Y., claims that a full length portrait of Washington standing by a white horse whose rear, on which the General's hand rests, is towards the front of the canvas, and which the City of Atlanta, which owns the work, called him to restore, and which he calls "my find," insists that it is a "missing Trumbull of great value and that he is fully convinced that the picture is one of two painted by Trumbull, one of which is owned by Charleston, S. C."

(With no wish to reflect upon Prof. Carter's professional knowledge, he is evidently unaware of the fact that the so-called Charleston Trumbull, shown at the Exposition there in 1901-1902 is a good old copy of the Boston picture and that there are known to be other similar copies by the same hand in various Southern cities, that at Atlanta being presumably one of these.—Ed.)

OBITUARY

Frederick Hunter

The recent passing in New York of an eminent lawyer, Fred'k Hunter, is sympathetically recorded by the Parisian art organ, "Le Cousin Pons." Mr. Hunter was a connoisseur of fine taste and had assembled three remarkable collections containing numerous "museum pieces." His collection of Chinese tobacco vases recalls the famous South Kensington collection. His Chinese uni-colored porcelains include, among many exquisite pieces, a vase that is considered one of the rare examples of its kind in the whole world. His collection of Stiegel glassware which he donated to the Metropolitan Museum is marvelous, and his book on the subject is accepted as authoritative. Incidentally, he assembled a collection of Japanese paintings, and he discovered a triptych showing the remarkable collaboration of Hanuroba with the Torii masters, paintings by Sharaku and other treasures almost unknown to collectors.

ART BOOK REVIEW

BATIKS AND HOW TO MAKE THEM, by Pieter Mijer.—Dodd, Mead & Co., \$1.75.

In the last few years batik has advanced in this country with rapid strides and the ancient art of the Javanese has been adapted to modern decoration. Pieter Mijer, in his book entitled "Batiks, and How to Make Them," writes with authority, since he has seen batik done in Java, and Holland, and has practiced the primitive art with much success, not only on his own account, but also in combination with some of the chief exponents of the classic art in this country.

Batik is the art of dyeing fabric, in one piece, in different dyes consecutively, through the combination of which the pattern of the design is produced. The term "Batik" is taken from the Javanese word "batek," signifying painting in wax, and the process is known to professional dyers by the name of "wax-resist." Cotton, silk, velvet and other fabrics are batiked, and in the process a little copper instrument called "Tjanting" is used in drawing with wax, on the material used.

The Mijer volume sets forth the value of batik in costuming, and its admirable illustrations include reproductions of batiks by Arthur Crisp, and C. Bertram Hartman, with both of whom Mr. Mijer has been associated. The technique is well presented and the chapter on "Successful Dyeing" will be exceedingly helpful to both professional and amateur workers in the art.

CORRESPONDENCE

As to "Fake" William Keiths

Editor AMERICAN ART NEWS,

Dear Sir:

I noticed an article in the AMERICAN ART NEWS of May 31, last, entitled, "The Trade in 'Fake' Pictures," and note that you especially give this state the credit of producing many "fake" pictures. I wish to correct this by stating, first, that the writer is the son-in-law, and the sole executor of the estate of William Keith and that there have been a number of "fake" pictures sent to me to authenticate.

I enclose a copy of a letter written me by Miss Helen W. Scott, of Chicago, Ill., under date of June 25, 1915. This lady sent me two pictures purporting to be paintings by William Keith and desired me to pass upon their authenticity. Mrs. Harmon (Mr. Keith's daughter), and myself, pronounced them absolute forgeries. I do not know any of the circumstances under which Mrs. Scott bought the pictures, but after making our report, received the letter referred to. She stated in a former letter that the dealer who sold them to her was from St. Louis, and you will note that he also sold her an attributed Inness, a Wyant, a Van Marcke, and other artists.

On examination of these two so-called Keiths we could see that the work was undoubtedly done by some artist in the East and not by any local artist here, as we are very familiar with practically all of the artists of Cal.

At any time you desire the original letter from Miss Helen W. Scott, I will be glad to forward it to you, to be returned later to me.

Mrs. Harmon and myself have had a great many paintings sent to us to be passed upon as to their authenticity, and while the volume has not been great, there have undoubtedly been fraudulent paintings sold to the public.

I have been familiar with William Keith's work from the year 1876, and with all his periods from that time down to the date of his passing, having been in his studio a great deal, and more particularly from the year 1883. About six months before Mr. Keith's passing he placed all of his paintings in my charge, knowing that I was to be the executor of his estate, and his work was thoroughly explained to me so that I would be familiar with his paintings, as to brush-marks, and so forth. Mrs. Harmon, also, from a child up to the time of the artist's passing, had been almost constantly with her father and is an authority on the genuineness of his paintings. We consider that our judgment is far superior to anyone's in passing upon William Keith's work.

As to the matter in Los Angeles, which was mentioned in the ART NEWS, I have heard some rumors, but have not as yet been able to ascertain their truth, but I shall in the future make some investigation.

Mr. Keith had some 361 paintings in his estate listed in the Superior Court of Alameda County, where he passed away, some of which were sketches. Practically most of these have been sold and the fact that his pictures are enhancing in value is perhaps the reason for the effort on the part of irresponsible dealers to obtain fraudulent examples of his work.

It seems to be a very difficult matter to prove the frauds, but I believe the Federal Government should enact a general law that would cover the whole matter and employ a secret service force to arrest those who are doing this fraudulent work.

I thought this information might be of some interest to you, and would be glad to correspond with you further.

Yours very truly,

E. N. Harmon.

209 Post St., San Francisco, Cal.

The Art Luxury Tax

Editor AMERICAN ART NEWS,

Dear Sir:

How do you like this? "Securities are like paintings. Those who sell them make more money than those who buy them."

If "La Joconde" was for sale, the luxury tax would deter the purchase of it by an American; hence the U. S. would lose the most famous painting in the world.

Duty on works of art deprived the U. S. of the Morgan collection until the duty was removed. History is repeating itself with the luxury tax. Take it off, as they did in France.

Sincerely yours,

Edward Brandus.

N. Y., July 9, 1919.

Capt. Ernest Piexotto, who has been working in France for a considerable time as Official War Painter for the U. S. Government, has left Paris and with Mrs. Piexotto will spend the summer at his home on the Marne, returning in the autumn.

LONDON LETTER

London, June 30, 1919.

Seldom have the rooms at the Burlington Fine Arts Club worn as alluring an aspect with a collection of Florentine paintings, previous to the XVI century, adorning the walls. As usual, the small size of the exhibition is fully compensated for by the choiceness of the examples displayed, while further value is given it by reason of the historic sequence into which the works naturally fall. Giotto's "Salvator Mundi," showing a half-length figure of Christ against a gold background, a work in which the master was evidently still largely under the Byzantine influence, hangs near a Bernardo Daddi, "The Crucifixion," in which the simplicity and unquestioning faith of the XIV Century artist is beautifully exemplified. Not the least attractive of the pictures, however, are those which do not touch on devotional themes, but which deal with more or less mundane aspects of the life of the time. Among them is Uccello's "Hunt by Moonlight," a joyous composition, full of bright reds, and with its gay, bounding hounds and eager huntsmen, instinct with vitality and grace, while Botticelli's "Marriage Feast," founded on the Boccaccian story, is delightful in its decorative detail and rich color. In the room below hang several drawings by Leonardo da Vinci, lent from the King's collection, among them one of a Gun Factory, which in the light of the present day war drawings, seems curiously significant. Here a place of honor is accorded to the drawing of "The Virgin and Child with Saint Anne and Saint John," lent by the Royal Academy, in which the curious left-to-right pencil lines of the left-handed draughtsman are clearly discernible. But without space to devote to detailed consideration, no sort of justice can be done to the merits of an exhibition of this calibre.

A Club for Art Dealers

Members of the British Antique Dealers' Association met recently for their annual luncheon with Mr. Rochelle Thomas in the chair. The decision of the association to found a club was announced, and contributions to the plan, amounting to as much as £4,500 in all, were promised. Mr. Frank Partridge, who so nearly lost his life on the Lusitania, is giving £1,200 to the club as a sort of thanksgiving offering for his escape. A further sum of £500 has been promised by Mr. Phillips of Crichton's and valuable gifts of art publications have already been presented by various other members as the nucleus of what is intended to be a very fine reference library. It is said that negotiations are in process of conclusion for premises conveniently close to Christie's. Should these plans not eventually mature, the Association is prepared to build a suitable and palatial clubhouse on a site in the immediate neighborhood. There is little doubt as to the success of the undertaking, for not only will the membership be large but there is no doubt that the club will be freely used as a London centre, since it will provide the dealers with a most valuable place of meeting and transacting business.

A Child Genius

One is often promised that a youthful prodigy has arisen among painters, but the fulfillment is rarely equal to the anticipation. This does not hold good, however, in the case of Pamela Bianco, the more than remarkable twelve-years old child, whose drawings are attracting all London to the Leicester Galleries just now. True, this gifted child had the advantage of having lived in Italy, and been able to develop her natural bent among the primitive masterpieces, whose influence is clearly discernible in certain of her designs. But this does not by any means account for the extraordinarily personal vision which she brings to bear on her work nor for the real power which she displays in the development of her compositions. While bearing the decided imprint of the childish mind and displaying that freshness and naivete which comes from a talent permitted to grow along its own natural lines, these works possess the firmness and decision of technique of the experienced hand. So individual are her compositions, and so unerring her feeling for line and rhythm, that it would be difficult to overestimate her probable success if left to evolve her own future, untrammelled by mischievous instruction. Most infant prodigies exhaust their inspiration before reaching maturity and the world hears no more of them.

Durer and Rembrandt

Another exhibition of a more than usually interesting character, although of a different nature, is that of engravings by Durer and Rembrandt at the Galleries of Messrs. Colnaghi and Obach in 144 New Bond Street. Although the two great artists are divided as by a gulf in regard to their individual outlook upon life and upon art, the juxtaposition of their works is extremely suggestive and tends to heighten one's appreciation of what is fine in both.

L. G.-S.

PARIS LETTER

Paris, July 1, 1919.

The numerous and interesting art exhibitions and sales to which one was accustomed in the happy days prior to August, 1914, are gradually making a welcome re-appearance and it may confidently be asserted that by next Autumn everything will be restored as of yore and the lover of true art will find all his wonted intellectual attractions in the Gay City. The season now soon to close on July 14 so far has, without qualification, been brilliant, thanks to the surprising initiative of the museum directors and dealers. Sales, on the whole, have been good and would have been better had not the taxe de luxe hindered business to some extent. The tax is in full force—10% payable by the buyer and seller each upon all transactions—but it does not affect transactions between dealers or goods sent out of the country. The tax has led to much discussion and has, in all probability, not assumed its definite form.

Another stumbling block which will perhaps be mitigated, if not wholly removed by the Autumn, is the difficulty of foreign-

present phase his undeniable qualities as a colorist are as strongly in evidence as ever. The Matisse exhibit at Bernheim Jeune's led to much discussion, as it showed the artist in all his recent and interesting moods. At the Druet Galleries there have been a succession of exhibitions of groups. One of these included examples of Manguin, Flandrin, Laprade, Legonzae, etc., while the present show of verrieres de Sala has excited much attention.

The eclectic art of Mlle. Dufau has been seen at the Galerie Barbazanges and was followed by the Russian ballet show.

The Louvre Reorganized

Little by little the Louvre is being reorganized and the things already on view do great credit to the responsible directors. The sale of recent acquisitions has brought crowds of Parisians and numerous strangers who have admired among other things the quite considerable collection which the late Baron Schlichting bequeathed. The present director of the pictures is M. Jean Guiffrey who is well known in America for his good work during a number of years at the Boston museum.



BEHEADING OF JOHN THE BAPTIST

In coming Tolentino Sale Margaritone D'Arezzo

ers reaching Paris in regard to passports and means of conveyance and of accommodations after reaching the city. The hotels, in addition to many of the largest being occupied by the staffs of the Peace Conference delegates, have been filled to overflowing with the multitudes who are directly or indirectly connected with the war and its aftermath.

"Forward" Painters at Druet's

The "vernissage" of the third group of painters shown this season at the Druet galleries exemplified a dozen painters of the "forward" movement, and a brave show indeed they make. Othon Fricz has four canvases, among which "L'Entree des Francais a Strasbourg" is perhaps the most remarkable. There are also interesting series by Henri Manguin, Albert Marquet, Jean Puy, Charles Camoin, Henri Ottmann and others. Bernheim Jeune are showing a number of works by the sculptor Edouard Adet, whose death at the early age of 31 last October is greatly to be lamented. A pupil of Bourdelle, he assimilated the smiling side of that master's art to which he added a personality of his own. In the tastefully arranged hotel of Leonee Rosenberg the latest works of Picasso are attracting all the admirers of his versatile art. Whatever one's opinion may be of his

The La Tour Pastels

A recent number of "Le Cousin Pons" gives the following interesting information regarding these famous pastels:

"The Saint-Quentin La Tour pictures have escaped the dangers of war and may now be admired in the galleries of the Louvre. But twenty years ago they were exposed to another danger. M. Elie Fleury, director of the 'Journal de Saint-Quentin,' editor of the La Tour museum catalog and a noted art lover, perceived that the Saint-Quentin pastels were fading, gradually becoming indistinct. He informed the painter's joint heirs, who are, as is well known, the city of Saint-Quentin and the Free School of Design, founded by La Tour.

"It was decided to remove the glass protecting the paintings, and on examining the glass in the strong sunlight, it was seen that an evaporation of the colors adhered to it, and that little by little, owing to the incomplete closing and the air entering through the frames, the pastels would finally be entirely transferred to the glass covering them. It was imperative to change the glass, and a heavier glass was placed over the magnificent works of the great master. The reframing was carefully verified and the new frames were solemnly closed by seals bearing the arms of the city of Saint-Quentin.

P. M. T.

COMING ITALIAN ART SALE



Raoul Tolentino

One of the most striking manifestations of the increasing interest in interior decoration which is so prominent a feature of latter-day social surroundings is the widespread interest in Italian furniture and objects of art. Of this, during the past few years, the notable sales, firstly of the Davanzati palace collection; secondly, of the works of art sent here by Signor Bardini, and, finally, the dispersal of the first Tolentino collection, offer ample corroborative evidence. When, last spring, Signor Raoul Tolentino announced that he had decided to submit to the arbitrament of public approval, the gathering which had made his art galleries a place of constant resort by cognoscenti and collectors, there were not wanting those who held that at such a time it was a mistake to hold a sale of importance equal to this. But the outcome proved these doubts to have been in the wrong and the Tolentino sale was one of the events of last season, only one misadventure being connected therewith. Signor Tolentino had spent several months in Italy getting together the finest procurable examples of furniture, textiles, pictures and sculptures which only an "expert" of his calibre could lay hands on. There, he expected to add to his own collection and offer to the American public. Unfortunately, the unreliability of war-time transportation so interfered with his plans that this important subsidiary collection arrived here too late for inclusion in the sale. He has, therefore, determined to pay another visit to Italy and France so that he may add other treasures to those he has already brought over and to hold, next March, at the American Art Galleries, a sale which is confidently expected to equal in interest and importance any of a similar nature that has hitherto been held at those galleries. Signor Tolentino's position in the N. Y. art world, and the unusual nature of the examples he is to offer, combine to make this happening one of unusual interest. Among the pictures which will be seen next spring are many primitives of the first importance including a signed work by Margaritone d'Arezzo, reproduced in this issue. Among the sculptures and bas-reliefs are works by Lorenzo Ghiberti, Donatello and Andrea della Robbia, among the furniture no fewer than a hundred armchairs upholstered in colored velvets. Savonarola and Dantesca chairs, and a number of admirable cabinets. Among the bronzes are statuettes by Sansovino, Tacca, Riccio and Gian Bologna, and among the textiles a set of Florentine silk brocade curtains containing over fifty yards of rare material.

A notable feature of the collection will be an entire room, with carvings, panelings and suits of armor, which has been removed bodily from a French chateau, formerly occupied by Henri IV of France. Finally, it may be noted that Signor Tolentino to whom, it is reported, the Italian Government intends to award the Savoy Cross with its accompanying knighthood, in view of his patriotic war work in this country, will sail for Europe to-day on La Savoie, and while abroad he will add to his gathering at least two well known complete collections of works of art.

NEWARK (N. J.)

Treasures from the collection of Dr. W. S. Disbrow of this city are on exhibition by the Museum Association in the Public Library building to Oct. 5. These include coins of all times and countries, weapons and armor, brass, copper and pewter utensils, old pottery, china and glass, and also special exhibit of shells, marbles and minerals from the Museum Disbrow Science collections.

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BUFFALO

The thirteenth annual exhibition of the Albright Gallery, now on, offers an unusual opportunity for the study of the present tendencies in American art. The display, made up of 143 canvases, besides 65 small bronzes by contemporary sculptors, has examples of representative modern American painters from Fuller to the latest among those who have "arrived." All the important prize-winning canvases of the current year are shown.

From the older painters, Whistler, Sargent, Mary Cassatt, Chase, Weir and others of the "Ten" (none of whom are lacking; the showing extends to the Bellows, Luks and Henri group. Everyday life is portrayed in Luks' love scene on an east side doorstep, "The Little Madonna."

When the landscapes by such painters, among others, as Twachtman, Tryon, Foster, Weir, J. Francis Murphy, Gardiner, Symons, John F. Carlson, Lawson, Vonnob and Paul King are studied, one feels one is getting at what is most typical in American art and country. This democratization of the American landscape is especially apparent in the works of Edward W. Redfield, whose little group of realistic presentments of particular streams or valleys and picturesque portrayals of the factory town almost constitute a "one-man" show. Edmund C. Tarbell is similarly represented by a group of his portraits.

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BOSTON

A summer exhibition of paintings, mostly portraits, by Colonial masters, is now on at the Vose Gallery. The works shown with their painters are as follows:

Miss Inman, Daniel Huntington; Mr. Cole, John Vanderlyn; Daniel Rea, Joseph Badger; The Battle of Dunkirk, John S. Copley; Mrs. Daniel Rea, John S. Copley; Anne Galloway, John Hesselius; Leonard Calvert, first Governor of Maryland, unknown; Mrs. Samuel Cutts, J. Blackburn; Mr. Samuel Cutts, J. Blackburn; Elizabeth Byles Brown, John S. Copley; Mrs. Stennett, Rembrand Peale; Thomas Dongan, John Woolaston; William Barnbridge, Samuel Waldo; The Duke of York, Benjamin West; Col. Thomas Hart Benton, Matthew Jouett; Mrs. Thomas Dongan, John Wouaston; Miss Caroline Kitchings, Thomas Sully; The Spanish Mantilla, Thomas Sully; Edgar Allen Poe, Henry Inman; A Gatherer of Chips, Thomas Sully; The Scholar, Thomas Sully; Eagle Bringing Cup to Psyche, Benjamin West; The World Bringing Treasures to Britannia, Benjamin West; Phoebus and His Chariot, Benjamin West. Sully's "The Spanish Mantilla" is a figure piece modern in feeling; Blackburn's portrait of Mrs. Samuel Cutts is an admirable example of this painter; Copley's pastel head of Elizabeth Byles Brown is an excellent example of this master at his best in characterization; Waldo's portrait of Commodore Bainbridge is as interesting artistically as historically.

An extremely interesting historical painting which has just come to light and is now in the hands of Frank W. Bayley of the Copley Gallery, is an oil portrait of Lieut. Gov. William Stoughton of Mass., painted in 1685 by Evert Duykinck, according to a record in the family Bible of Mary Byles.

The portrait of Lieut. Gov. Stoughton is one of the finest examples of early American portraiture yet discovered, in the opinion of Mr. Bayley, and it is believed that this picture, with its distinct traces of the Dutch school will aid in the identification of other portraits whose origin have thus far remained obscure.

John Singer Sargent is "working like a day laborer," according to credible report, upon his decorations of the rotunda of the Museum. This decoration is largely to be in the nature of modelled or relief work, it is understood.

Florence Wyman Ivins' illustrations are on exhibition at the Children's Art Center. A number of Colonial paintings from Boston homes have been lent to the Museum for the summer.

The Duxbury Art Association announces that it will resume its annual summer exhibitions in August. Prizes are offered by one of the sustaining members.

E. C. Sherburne.

MINNEAPOLIS (Minn.)

The Minneapolis School of Art closed its 34th year with interesting exercises. John R. Vanderlip, president of the Art Institute, presided. Miss Mary Moulton Cheney, director of the school, presented certificates and awarded six scholarships. Superior work in various classes of the students is on exhibition. Mr. Rossiter Howard gave an address on the "Relations of Art to the National Life."

Some 26 panels by Henri Caro-Delvaile and the work of the sculptor and medalist, Spicer Simpson, his collaborator, are shown at the museum. The portrait reliefs, an art of the XV. and XVI. century, have been revived by a number of sculptors, but Spicer Simpson's skill has won wide recognition. Among his portraits are those of Paderecki, William H. Taft and Lieut. Col. Whittelsey.

Through the courtesy of Mrs. Harold Lee Judd there is now a collection of pictures formed by the late John W. Gates on exhibition at the Institute.

PHILADELPHIA

A taxpayer's suit has been entered against the Commissioners of Fairmount Park to enjoin execution of the contract awarded for the construction of the lower stories of the new Art Museum. W. R. Haines, the suitor, claims that the award is \$200,000 higher than the lowest bid. While there is no exodus as yet from art circles to Europe yet there is midsummer vacation dullness due to the annual vacation of the painters to the country. There is a show of American paintings at Rosenbach's, works by Chas. Rosen, Alexander Bower, Walter Griffin and others. Until July 6 there was an exhibition of a collection lent by Mr. Rodman Wanamaker of paintings in oil and watercolor made at the French front by soldier artists, on view at the Academy, that far exceeded anything seen here for irritable literalness in impressions of the horrors of war. An exhibition of posters by French artists on at the Art Alliance during July, where one sees the great superiority of the French in Poster Art, shown in capital examples by Steinlen, Poilbut and others equally known, lent by Mr. Chas. M. Lea. Fifty Babylonian Clay Tablets dating about 2000 B. C. and a collection of hand-tied dyed scarfs by Mr. John Lane have been on view at the Alliance.

The heroic bronze statue of George Whitefield by Dr. R. Tait McKenzie, was unveiled June 15 on the campus of the University of Pa. Portraits of the late Prof. Edgar Marburg by John McLure Hamilton and of Major Ward Pierson by Elsa Koenig Nitzsche were presented to the University at the annual commencement June 19, and there was on exhibition in Houston Hall a collection of paintings, drawings in sanguine chalks and portrait sculptures of University subjects. One of the pieces shown, a portrait bust of the late Prof. E. D. Cope, was acquired by the Department of Zoology of the University. Joseph Pennell's brother-in-law, Mr. Edward Robins, for many years secretary of the Board of Trustees of the University, has announced his resignation from that position.

Benedict A. Osnis has just completed an unusual portrait of Benjamin Franklin representing him without wig or powder, for the Government Post Office Department in Washington. Franklin was the first Post Master General of the Colonies. Wayman Adams has recently finished portraits of Secretary of War Baker and of General March, Chief of Staff of the U. S. Army for the National Portrait Foundation.

Eugene Castello.

PORTLAND (Maine)

Artists are beginning to come to Maine for the summer season. A large portrait by Paul Ullman, a portrait of his grandmother by an unknown artist, a portrait of Mrs. Watrous by Joseph Mathews, "The Drop Sinister" by Harry W. Watrous, "The Great Mogul Returning from the Mosque" and "The Sword Sharpener" by E. Lord Weeks, and ten lithographs by Joseph Pennell are the newest acquisitions of the Sweat Memorial Museum. The museum's exhibitions for July, August and September this year will be that of a group of American artists exhibited at a Fifth Ave. gallery in April, consisting of oils, pastels, watercolors and etchings.

Portland with its Art Museum and municipal organ concerts held daily during July and August attracts artists and musicians alike and looks forward this year to meeting and greeting old friends and many new ones.

DAYTON (Ohio)

The Museum of Art is to be improved. Part of the old building will be torn down in the process and additions are to be made. Work has been begun and will be pushed during the summer months. The cost will be from \$15,000 to \$20,000.

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DETROIT

At the annual meeting of the Detroit Museum, held June 27 last, Mr. George G. Booth tendered to the Museum, as a free gift, a collection of objects of artistic handicraft, estimated by the officers to be worth from \$30,000 to \$50,000. Mr. Booth's gift, coming unexpectedly at the time of the meeting, constitutes the largest contribution during the year, and one of the largest benefactions the Museum has received. The collection includes bronze sculptures by Isidore Konti, Malvina Hoffman, Anna V. Hyatt, Jean-Boucher, Paul Manship, Frederick Roth, Abastenia St. Leger Eberle, Gertrude Whitney, Chester Beach, Gutzon Borglum, Sherry E. Fry, Tolles Chamberlain, Albin Polasek, and James Earle Fraser, 25 pieces of Robineau porcelains, four of Binns pottery, seven of Durant, four wood carvings by I. Kirchmayer, 11 of metal work by Samuel Yellin, 20 of metal work by Frank L. Koralewsky, wrought iron screen designed by Carrere and Hastings and executed by Edward F. Caldwell, and other objects.

The annual exhibition of paintings by American Artists closed at the Museum June 8. The following works were sold during the exhibition: "Boy in Blue," by Frank W. Benson; "June," by Helen M. Turner; "Woman and Child," by Marie Danforth Page; "The Blue Gown," by Frederick C. Frieseke; "In the Country," by Leon Kroll, and two bronzes by Elie Nadelman, entitled, "Wounded Stag," and "Resting Stag." The works of Kroll, Frieseke, and Nadelman will remain in the permanent collection of the Museum.

ARTISTS' SUMMER COLONIES

NEWPORT

The annual summer exhibition of the Art Association will open today, July 12, with the usual private view. These exhibitions grow in importance from year to year, and this one promises to be especially notable for the quality of the paintings and sculptures to be shown.

It is obviously too early to give extended notice of the exhibits. Some of the contributions of artists of national reputation are as follows: John S. Sargent a sketch portrait of Mr. D. J. Nolan; George W. Bellows, "The Boy"; Birge Harrison, "Golden Haze" and "Winter Moonrise"; Sergeant Kendall, "Sabrina"; William H. Cotton, "The Canoeists"; Ernest Lawson, "A Lakeside"; Wm. A. Coffin, "End of the Rain"; Charles H. Davis, "Afternoon Sunshine"; Alexander Brown, "Clear and Cold"; Walter Griffin, "Woodchoppers"; William J. Glackens, "In the Garden"; Gari Melchers, "The Hermit"; Walter Ufer, "Taos Mountain"; Robert Vonnoh, "When the Cedars Resist"; Horatio Walker, "Sow and Pigs," and Robert Spencer, "Waterloo Road." Marie Danforth Page, Joseph Sacks, Leslie P. Thompson, Louis Kronberg, H. Anthony Dyer, William Loring and Percy Albee are all represented.

Among the sculptors represented will be Paulanship, two pieces; Charles Carey Rumsey, one; George DeForest Brush, a "Mother and Child"; while Sherry Fry sends his figure, recently shown at the Metropolitan Museum. A review of the display will be published in the Aug. 16 Art News.

The Howard Cushing Memorial Building now in course of erection on the grounds of the Art Association has had its completion delayed by labor troubles, but these have now been adjusted and the work is progressing satisfactorily. It is hoped that it may be opened in October with an exhibition of Mr. Cushing's paintings which will thereafter remain there permanently.

J. G. P.

LYME (CONN.)

At a recent meeting of the Lyme Art Association, the tentative dates chosen for the annual exhibition were Aug. 16 to 30, inclusive. The hanging committee selected consists of: Will Howe Foote, Wilson Truine, Lawton Parker, Edward Smith and Guy Wiggins. With the advent of Peace, and the return from war activities of a number of the members of its art colony, Lyme again assumes its position as the leading summer art colony of the country. William Chadwick, Harry Hoffman, Will Howe Foote, Wm. H. Howe, Edward F. Roak, George H. Bogert, Wilson Truine, Carleton Wiggins, Robert Vonnoh, George Bruestle, Guy Wiggins, Clark Vorhees, Bessie Potter Vonnah, Percival Rosseau, Frank Du Mond, Matilda Browne and others, are regular exhibitors at Lyme.

Wm. Chadwick, and Will Howe Foote are at work on figure compositions; Carleton Wiggins and Wm. H. Howe, the veteran cattle painters, will each be represented at the coming exhibition by canvases of recent date.

Seven miles beyond old Lyme, the nucleus of a new summer art colony has been formed. Robert Vonnoh and Guy Wiggins are neighbors in the particularly beautiful section known as "Pleasant Valley." The former is dividing his time between painting and the remodeling of his house. The latter, after a successful winter, is at work on important summer pictures. In this same locality Charles Vezin has purchased a house with extensive grounds. Wilson Truine, after painting here for several seasons, has also bought and remodelled a house. George Bruestle, who has made his summer home here for many years, has Peter Van Veen as his opposite neighbor on Hamburg Cove. Percival Rosseau, the painter of dogs, has returned to his home on Grassy Hill. Frank Du Mond, also of Grassy Hill, is at present with Willard Metcalf on a fishing trip in Newfoundland.

Among the new comers to Lyme are such well known artists as Lawton Parker of Chicago, Charles Ebert, Benjamin Eggleston and Bruce Crane, who has rented the Frank Bicknell cottage. Mr. Paul Schulze, the well known Chicago collector, visited Lyme this spring, "making the rounds" of the various studios. Before leaving he purchased Guy Wiggins' important canvas "Snow Crowned Hills," which was awarded the Isidor prize at the annual Salmagundi Exhibition this year.

D. S.

Wayman Adams will soon leave his Sherwood studio for a visit to Indianapolis, where he will probably paint portraits. From there, his intention is to motor through Louisiana and thence to San Antonio, Texas, returning to N. Y. in the late autumn.

PROVINCETOWN

The art season opened here July 4 with the summer exhibition in the town hall which had a large attendance of artists, students, townspeople and an unusual number of transient visitors, here for the Chataqua meeting. The exhibition is representative of the various schools of painting, from Charles Hawthorne's low-toned portrait in the glazed manner of the old masters, through gaily impressionistic landscapes and figures, down to extreme "Cubism." The pictures include oils, watercolors, drawings, woodblock prints, monotypes and etchings.

Perhaps the picture which attracts the most attention in the show is by Gerrit Beneker, who did the recent Victory Loan poster—"Sure, We'll Finish the Job"—entitled "Men are Square." It represents a young workman in red flannel shirt and brawny arms, in the intense light from a furnace, and machinery in the background seen dimly through blue atmosphere. Beneker spent last winter in Cleveland, Ohio, painting pictures, posters and covers for the Hydraulic Press magazine, and made his studio in the factory in order to study the men at work and to gain their confidence. His success was extraordinary and the pictures and titles had the most remarkable psychological effect in stimulating the men—mostly foreigners—to unusual patriotic efforts and loyalty to the Government.

Other artists of the summer colony exhibiting are Ambrose Webster with a brilliant painting of "Flags" in a Boston street and a "Red Bridge," Martha Walter, "Portuguese Children," and F. H. Desch, "Girl with Mirror," very charming, but almost too reminiscent of Richard Miller in color, treatment and arrangement. Ola Olson has an interesting street scene with willows, and William l'Engle a strong portrait of an old fisherman. Alice Worthington Ball's large still-life entitled "Fruit and Other Things" could be cut down to advantage. Jeanie Gallup Mottet's young woman, "Waiting," is good, and Mrs. Hawthorne sends a delightful watercolor of "Palms" in St. Augustine, Florida, and "Provincetown Harbor." O. N. Chaffe shows a modernist street scene and two landscapes, W. J. Claus wharf scenes in Boston, Oscar Giebert half a dozen etchings of Provincetown and W. F. Halsall "In Cuban Seas."

Ross Moffett, who took the prize in the autumn exhibition of the Chicago Art Institute shows five very interesting monotypes—character studies—out-of-doors, and Tod Lindemuth has two good woodblocks. Julie Morrow has three of her Provincetown street scenes—effects of sunlight, Sarah Munroe some decorative portrait arrangements in tempera, Mrs. E. C. Phelps a portrait, Elizabeth Rogers some frankly painted sand, beach and low-tide with figures, Maud Squire four of the most interesting woodblocks in the show, rich in color and original in composition, Ethel Mars two sensitive small portrait drawings, slightly washed with color, with Japanese gold background, and Elizabeth Thomas a study of "Cactus Dahlias," beautiful in color.

Of the 138 pictures shown those by women are in the majority, and while there are no notable canvases the average is high.

Richard Miller is conspicuous by his absence although he has built a most attractive house and studio here in which he is living with his family. Max Bohm has not yet arrived and was greatly missed last week at the first dinner of the season by "the Beach Combers." The Women's Club, "The Sail Loft" (nicknamed "The Hair Combers" by a wit), held their first meeting also last week. So the season is fairly under way, every studio is taken and many more desired. Students set up their easels in all the quaint narrow streets and the Portuguese children, as usual, serve as models. Provincetown is no longer the important naval base of last summer when the harbor was grim with warships and sailors and naval officers added their note to the picturesque street crowds, when defenceless fishing boats were attacked by German submarines and the quiet of the night was frequently disturbed by the shrill whistle of the call to arms.

Let the arts of Peace now flourish!

PONTOOSUC LAKE

On the north shore of Pontoosuc lake, near Pittsfield, Mass., Bart Blommers and Robert Hamilton have established the Pontoosuc summer school of painting with Mrs. Ethel H. Hamilton, the wife of Robert Hamilton.

Mr. Hamilton has been painting in the Berkshires for many seasons and his studio at Lenox Dale years gone by was a favorite rendezvous for art lovers. Two years ago he went to Pontoosuc lake. Mr. Blommers was the promoter of the Blommers school of art in Pittsfield.

GLOUCESTER (MASS.)

The exhibition season at the artists' summer colony opened July 5 last, at the Atwood Gallery on the Moors is a joint one of works by Felecia Waldo Howell and Martha Walter, to remain until July 21. A group show will follow this display July 24 to Aug. 11 of works by Childe Hassam, Jonas Lie, Wm. J. Glackens, Hayley-Lever, John Sloan, Charles Hopkinson, Louis Kronberg and Maurice B. Prendergast. The fourth annual exhibition will be held Aug. 21 to Sept. 8. The gallery will be open every day, including Sundays, from 1 to 6 P.M., and all exhibitions are free.

The "Playhouse on the Moors" will have the first group of community plays July 15 to 17 and the second group Aug. 12-15.

Maeterlinck's "La Morte de Tintagiles" will be given at the House on the Moors July 28-29.

Miss Cecilia Beaux is in Europe painting Cardinal Mercier. William J. Glackens, George Lawlor, Will Low and Hobart Nichols and Childe Hassam are old habitués who have returned and Hayley-Lever is again located on Mt. Pleasant Ave. Louis Kronberg, who has the "Delphine Studio" opposite the entrance to Hawthorne Inn, has been here some time and is already hard at work on a figure composition out-of-doors. Nearby is the De Haas studio, recently moved from Niles Beach. Mrs. Wm. Carpenter (Alice Preble Tucker De Haas) will again use this picturesque little building as her studio. Eben Comins has his usual studio cottage near the "Fairview," and has been showing some portraits of soldiers. John Sloan and Randall Davey are not here at present, but Louise Upton Brumback has returned, after a year's absence, to her studio home on the heights overlooking the harbor, and the distant town. Henry B. Snell and Mrs. Snell are again at "Rocky Neck," that real artists' settlement across the harbor. Mr. Snell will have pupils as usual in sketching and his studio is the big delightfully situated place, formerly used by the late Walter L. Dean. George L. Noyes of Boston is another well known painter who also lives there and has many pupils in landscape painting in the vicinity.

Carl Nordell and (Mrs.) Emma Parker Nordell have the quaint cottage studio formerly known as "Apple Tree House" along eastern point road and close to the harbor. They have been at work painting for several weeks. At the "Fair View" are Elizabeth Sparhawk-Jones and Lucy Conant. Jean N. Oliver has her former studio in "Seven Gables" building near the Hawthorne Inn. Alice W. Ball of Baltimore and Boston is at East Gloucester sketching for a month or more before going to Provincetown. Paul Bartlett of Chicago is among the colony of painters on Mt. Pleasant Ave. It is reported that Miss Jane Petersen and Theresa Bernstein are to be at East Gloucester later in the season. Miss Alice Annan of New York and Miss Grace Seymour are at the Hawthorne Inn, as is Mr. Riddell of the Boston Art Club, A. Heinzelman, Irma Kohn, A. F. Hallet, Fred Grant and C. F. Kidder.

Charles Hopkinson has his home and studio at Manchester, and at Rockport are Messrs. Stevens, Perkins and Allen Vincent.

J. O. N.

SILVERMINE (CONN.)

May brought back several of the artists who had been away for the winter months and those who came thus early saw a most wonderful spring in the Silvermine valley—blossoms and fresh, tender color everywhere. The little Silvermine river tumbling over rocks and dams in the midst of it all completed a beautiful spring picture.

Among those who have returned for the season are: Fred C. Yohn, H. L. Hildebrandt, Charles Shackleton, H. Renwick, A. W. Lord, Carl Schmidt, F. T. Hutchens, H. Hamilton, Charles Reisel, D. Putnam Brinley, B. Gutmann, Alfred Mosolf, R. Harold Paget, John Cassell, H. S. Hubbell, George Avison and Clifton Meek.

Solon Borglum is expected home from France during the month. Murray McKay is still in Picardy and will return during the late summer. Wm. A. Boring, the architect, who recently sold his beautiful home on Silvermine road, has made frequent visits to the colony during the spring and early summer.

It is expected that the annual exhibition of the work of the Silvermine artists will occur as usual during the last weeks of August and first of September. The artists here regret the departure of Mr. Ruffe from the immediate vicinity, he having sold his delightful home and studio to Mrs. Wood, mother of Mrs. Murray Mackay, and secured a place in the Wilton section, a mile or two away.

Some improvements in the way of construction are going on. Harold Paget has just finished remodeling his charming home by the river.

CHICAGO.

W. C. Emerson's current exhibition at the Thurbur Art Galleries, despite the fact that so many people are out of town, has been well attended and sales have been satisfactory. Many collectors and connoisseurs regard Mr. Emerson as one of the most original painters of the day as his work possesses rare individuality. The artist who creates these vaporous and exquisite landscapes is an idealist, but it is pertinent to mention here that he has an idea for the nationalizing of art. Like all thinking men of his profession, he is also working to help bring about governmental recognition and support of things aesthetic through the formation of a department of fine arts with its own special secretary in charge.

Mr. Henri Gutherz, one of the best known and best informed men in the West, where art is concerned, has just joined the Thurbur organization. This is in the nature of a home coming for he was associated in the early years of the business with the late W. Scott Thurbur, founder of the house, and has since figured largely in the development of local art interests. Recently he was associated with the American Art Galleries and with Louis Ralston, N. Y., later embarking in business ventures of his own.

Louis Betts' Latest Portrait

Louis Betts' latest work, a portrait of Mrs. Hathaway Watson, is now on exhibition at the O'Brien Galleries. She is a woman of unusual grace, beauty and elegance, and her extreme height and willowy slenderness suggested a pose that is all rhythm and life. There is a story connected with this superb gown of yellow velvet which she wears, for the artist himself selected the material and draped it about his beautiful model for the benefit of the modiste who fashioned the gown. At her girdle the lady wears a bouquet of orchids and these are the key note and the theme of the picture.

Art Dealers' Activities

The Anderson Galleries on Michigan Ave. have just acquired the finest Richard Miller ever shown in the west, entitled "Mediation." A Lillian Genth of first quality is also to be seen here, one of her characteristic nudes amid woodland solitudes. A Henry Golden Dearth of important size and quality has also just arrived in these galleries. It is a moonlight with rather more of variety of color than is usually attempted in presenting this aspect of nature.

A daylight show room has just been opened at Carson, Pirie and Scott's and it is a surprise for it accomplishes the well nigh impossible in doing away with all reflections in showing a picture under glass. Mr. Barrie, manager of the art department, has recently begun to try his hand at painting with the result that two critics, a half dozen artists and a dealer have all mistaken his work for some of the little studies of one of the great men in American art.

Local Artists' Doings

Miss Alice Gerstenberg gave a luncheon at the Arts Club on the unveiling of the Cecil Clark Davis portrait of Mme. Eames MacVeagh. This is the portrait which Mrs. Davis donated to the bazaar for the Passavant Hospital, Mr. MacVeagh having been the fortunate holder of the winning number there. As usual Mrs. Davis has achieved a work of distinction, marked by the elegance and reserve for which she is noted.

Harriet Blackstone, another leading local woman portraitist, recently held a private exhibition of her Taos Indian Studies at her studio in Glencoe. These will be seen by the public in the galleries next Autumn.

Miss Blackstone spent the years just preceding the war in Spain, where she made a careful study of Spanish art, especially of the portraiture of Velasquez.

Art Alliance of America

The Art Alliance of America is becoming more and more a power in local affairs. It has now installed a new department, that of Housing, with Mrs. Howard of the Art Institute as director in charge. The aim of this department will be to reclaim some of the erstwhile beautiful and fashionable neighborhoods near the loop, prevent them from deteriorating and going to decay, utilizing the fine old houses as studios for artists and providing gardens and breathing spaces by tearing down the shabbier buildings and turning the lots into oases of greenery and flowers. Sculptors will contribute the garden furniture and artists and architects the designs for the remodeling. A community house with club rooms and a little theatre is contemplated and already financial backing for the operation of the plan has been secured. Holders of property in these localities are co-operating in the effort at their restoration. The recent exhibition of work of the "Handicapped," assembled by the Art Alliance, has resulted in augmenting the funds for carrying on this work, as most of the articles exhibited have been sold, the proceeds going to the fund. This exhibition was first shown at the Art Alliance rooms in the Art Institute.

Evelyn Marie Stuart.

PARIS ART PRICES GOOD

Paris, July 1, 1919.

The prices at recent sales have been most satisfactory. At a sale of modern pictures at the Petit Galleries May 22nd a charming small Corot, "Vieux Chemins pris d'Arras," made 13,000 frs., a "Bouquet de fleurs," by Delacroix, 37,000 frs.; two characteristic flower and fruit pieces by Fantin Latour, 34,000 and 36,500 frs.; a characteristic Mary Cassatt pastel, 5,000 frs. and two pastels by Degas, "Le Salut de Etoile," 30,000 frs. and "Derrière les portants" 18,000 frs. At the same sale the wonderful David portrait of "Madame Serizat" which came from the well known house of Boussoy brought 60,000 frs. This sale was followed by that of the interesting Flameng collection at the same galleries May 26 and 27, when a small portrait by Clouet made 13,000 frs. and a Corneille de Lyon 24,500 frs. The Louvre purchased a portrait of an elector belonging to the celebrated series from Rheims museum for 13,000 frs. and the wonderful Holbein drawing of a man for 66,000 frs. The drawings in this collection had been collected with much knowledge and taste and were quite the most remarkable that have come on the market in recent years.

On June 2nd the 51 pictures by Gaston Latouche brought 367,720 frs., the Luxembourg purchasing for 9,100 frs. "Le Jet d'eau des Tuileries." The highest price, 32,100 frs., was given for "La nuit Joyeuse." On May 30th at the Petit Galleries a number of tapestries of good quality were offered and good prices were obtained. Two large XVII century Brussels tapestries after Rubens, "The Triumph of the Catholic Faith over Philosophy and Science" and "The Triumph of the Church over Ignorance and Blindness," sold for 70,000 frs. while a Regence tapestry aubusson of six armchairs and a canopy, decorated with flowers and birds on yellow ground, made 78,000 frs.

Engravings and etchings were in demand at the Hotel Drouot on June 4. The "Vicomte de Turenne" by Nanteuil (4th state) sold for 3,100 frs., the "Christ Preaching" of Rembrandt went for 12,200 frs., the "Three Trees" 14,500 frs., and the "Cottage with the Hay Barn" 7,500 frs.

The sale of the tapestries from the Chateau de Vigny at the Petit Gallery on June 5th produced a total of 483,365 frs. The highest price realized was for the series of four tapestries, Flemish XVIII century, representing the History of Venus and Adonis, 100,000 frs. was asked by the expert and the final bid was 90,100 frs., making with the sale expenses 105,867 frs. Five XVI century Brussels tapestries with subjects drawn from the wars of Hannibal were sold separately and totaled 78,300 frs. The sale of the collection of Monsieur L. L. at the Drouot produced some good prices for fine prints. The 1st state of "Le départ pour le travail" before the signature but with dedication, produced 4,950 frs., and a complete set of Goya's "Caprices" 2,305 frs.

Francois Flameng Collection

The recent sale at the Galerie Georges Petit, May 26 and 27, of the Francois Flameng collection realized a total of 1,827,450 frs.

The following list gives the artists' names, titles, sizes, and purchasers' names of pictures that brought the highest prices:

Paintings	
Van Dyck, "Le Joueur de Flute," 71x55,	Fr. 51,000
M. Feral	
Lawrence, Sir Thomas, "Portrait of Mr. Robertson," 1m.28x1m.02, M. Meyer	55,000
Tiepolo, "Mars et Venus," 41x62, M. Stettiner	70,000
Rembrandt, "Portrait d'un homme âgé," 28x18, Arnold Seligman	42,000
Velasquez, "Le Dindon," 92x59, M. Feral	45,000
Quentin de la Tour, "Masque de l'artiste," pastel, 26x21, M. Guiraud	43,500
Drawings	
Holbein, Hans, le Jeune, "Portrait d'Homme," 24x19, Musée du Louvre	60,000
Fragonard, "Ruines d'Italie," 19x25, M. Maurice Watel	25,000
Ingres, "Portrait de M. Alexandre Boyer," 21x26, Dr. Lucien Graux	19,000
Ingres, "Etude pour la figure d'Acron," 20x36, M. Jacques Seligman et fils	19,000
Watteau, "Deux femmes assises," 22x26, M. Jacques Seligman et fils	15,000
Watteau, "Etudes pour 'l'Embarquement,'" 18x25, un Amateur	15,000
Miniatures	
XVIII century, Unknown artist, "Replica d'un portrait d'homme au Musée du Louvre," 45x56, Baronne de Forest	7,200
Lemoine, "Portrait de Mirabeau," M. Meyer	6,600
Isabey, "Portrait de Suzanne LePelletier," 75x51, M. Meyer	7,000

Marcel Cottreau Sale

The collection of Marcel Cottreau, sold at the Petit Gallery, June 5, contained a number of interesting Dutch and Flemish pictures. A Jan van der Heyden, representing a Dutch plain with buildings and figures, realized 20,300 frs.; a small Hobema, 11,500 frs.; a good portrait of a man, by Miereveldt, 25,900 frs.; and a charming little portrait of a woman, by Slingelandt, 10,600 frs. Among the sculptures, the delicious, white marble French XIV century group, representing the Virgin and Child, was none too dear at 20,000 fr.

The furniture sold well. A late Louis XV bureau, signed Derizot, brought 14,500 frs.

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NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Anderson Galleries, Park Ave. and 59 St.—Canadian War Memorial Records direct from London. Includes paintings, sketches, etchings, etc., showing Canada's work in World War. To Aug. 1.
Arden Gallery, 599 Fifth Ave.—Decorative art. To Oct. 31.
Ardsley Studios, 110 Columbia Heights, Brooklyn, N. Y.—Paintings by American artists. To October 31.
Arlington Galleries, 247 Madison Ave.—American paintings. Indefinitely.
Art Alliance of America, 10 E. 47 St.—Illustrations and sculpture. July and August.
Babcock Galleries, 19 E. 49 St.—Annual summer exhibition of paintings. To Sept. 15.
Bonaventure, E. F., 601 Fifth Ave.—Chelsea and Sevres porcelains, to July 31.
Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.—Chromo-Lithographs of works of old masters. Published by The Arundel Society. During the Summer.
R. Dunsing & Son, 45 W. 44 St.—Paintings by George Inness, A. H. Wyant, R. A. Blakelock, and other American Painters. To Sept. 1.
Ehrich Gallery, 707 Fifth Ave.—Cabinet size American paintings and miniatures, indefinitely.
Ehrich Print Gallery, 707 Fifth Ave.—Old English sporting prints, indefinitely.
556 Fifth Ave.—Twelfth annual summer exhibition of paintings by American artists.
Ferguson Galleries, 607 Fifth Ave.—MacDougall Alley sculpture and modern American paintings, to July 31.
Folsom Gallery, 560 Fifth Ave.—Landscapes by American artists. To Sept. 1.
The Grolier Club, 47 E. 70 St.—Iconophile Prints, including old and new views of New York. Until Sept. 15.
Kennedy & Co., 613 Fifth Ave.—Old naval prints, to July 31.
Macbeth Gallery, 450 Fifth Ave.—Group of American paintings. Summer exhibition.
Hotel Majestic, Central Park West, at 72nd St.—Under the direction of Dr. Fred Hovey Allen: American paintings during July and August.

Leboeuf de Montgermon Sale

One of the most important art sales of the season took place in Paris at the Galerie George Petit, from June 16 to 19, inclusive, when the fine collection of M. Leboeuf de Montgermon, the well known collector and bibliophile, was disposed of. The collection included some 50 rare examples of the incomparable school of 1830; more than 100 equally fine watercolors and drawings in which the 1830 artists also predominated; 35 old masters of the French, Italian, Dutch and German schools, XVI to XVIII century; and a remarkable assemblage of art bronzes, Chinese Cloisonne enamels, Beauvais and XVII century Parisian tapestries. The first session of this sale brought a total of 1,709,210 frs., including the Barye bronzes and the ancient and modern paintings. Among the highest prices obtained were:

Modern Paintings

Pieter de Hooch, "Les Préparatifs due repas," M. Sedelmeyer	177,000
Ruyssdael, Jacob, "La Rivière," M. Bosquet	117,000
Metsu, "La Cuisinière hollandaise," M. Sedelmeyer	51,000
Van der Weide, "La Galère royale," M. Frederik Muller	48,000
Ter Borch, "Jeune femme a sa toilette," M. Colas	43,000
Van Ostade, "L'Hiver," M. Sedelmeyer	62,000
Canalotto, "Le Môle," M. Edouard Meunier	36,000
Berchem, "Le Rachat de l'esclave," M. Marchand	21,000
Gerard Dow, "Portrait de femme," M. X.	20,600
Sorgh, "Scène familière," M. X.	20,100
Jan Steen, "La Fête aux huîtres," M. This.	20,000
Corot, "Hameau au bord d'une rivière," 46x61, M. Schoeller	81,000
Corot, "Environs de Rouen," 39x51, M. Tempelère	45,500
Corot, "Chaumières," 24x35, M. Petit	26,000
Daubigny, "L'île de Vaux," 20x35, M. Wolf	29,000
Daubigny, "La gardeuse de dindons," 25x46, M. Petit	20,100
Daubigny, "Soleil couchant sur l'Oise," 32x56, M. Allard	19,000
Decamps, "Le déjeuner en ville," 32x46, M. Petit	53,000
Decamps, "Napolitain et son chien," 36x29, M. Petit	14,500
Decamps, "Le Chenil," 24x33, M. Petit	12,100
Delacroix, "Tigre se léchant la patte," 25x32, M. Guiraud	24,500
Delacroix, "Lion dévorant un cheval," 33x40, M. Tempelère	19,200
Diaz de la Pena, "Foret de Fontainebleau," 55x78, M. Petit	17,100
Diaz de la Pena, "La mare dans la clairière," 38x47, M. Knoedler	11,600
Diaz de la Pena, "La mare," 21x28, M. Petit	11,500
Dupré, "Vaches à l'abreuvoir," 46x38, M. Knoedler	15,500
Formentin, "Les Fumeurs," 35x27, M. Schoeller	13,050

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Monday and Friday, 25c., free other days. The Milch Galleries, 108 W. 57 St.—N. Y. street scenes and flag pictures with others by Childe Hassam. To Aug. 15.
Montross Gallery, 550 Fifth Ave.—Paintings and drawings by American artists.
Mussmann Gallery, 144 W. 57 St.—Etchings and Mezzotints. Recent importations. July.
National Arts Club, 15 Gramercy Park.—Members' annual sketch exhibition. To Oct.
N. Y. Historical Society, 170 Central Park West.—Flags, arms, and trophies of 1745-1898. To Nov. 1.
New York Public Library, Fifth Ave. and 42d St.—Annual show of prints newly acquired. Through the summer. Print Gallery (room 321): Drawings from the J. Pierpont Morgan collection. Stuart Gallery (316): Recent additions to the print collection. Room 112: "The making of prints." Illustrated books of four centuries. To Nov. 30. War Posters through the summer.
The Paint Box Gallery, 43 Washington Sq. South.—Drawings by Hugh Ferriss during July.
Paintings and monotypes by Adele Klier during August.
Pen and Brush Club, 134 E. 19 St.—Summer exhibition of paintings by members. To Sept. 15.
Henry Reinhardt & Son, 565 5th Ave.—Summer exhibition of Old Masters and Modern Paintings. Indefinite.
Henry Schultheis & Co., 425 Fifth Ave.—Paintings by a group of American artists.

COMPETITIONS

Photographic competition conducted by The Joan of Arc Committee of The Camera Club, 121 W. 68 St.—For the best photograph of the Joan of Arc statue at Riverside Drive and 93d St. Four prizes \$30; \$20; \$15 and \$10. Prints offered in competition will be exhibited and judged at The Camera Club's gallery through October. Competition closes not later than September 30.
Photographic competition by The Illustrated Daily News, New York's new pictorial daily newspaper. Theme: The most beautiful girl in Greater New York. Three prizes: \$10,000; \$2,500; \$1,000. Contest closes August 30.

Géricault, "Portrait du capitaine X," 65x54, M. Petit	14,000
Harignies, "Souvenir de Bonny-sur-Loire," 82x66, M. Champion	10,000
Harignies, "Souvenir du Dauphiné," 71x1m., M. Petit	13,000
Harignies, "L'Etang au crépuscule," 28x65, M. Petit	7,100
Isabey, "Bateaux de pêche," 32x50, M. Rosenberg	6,600
Jongkind, "Sainte-Adresse," 34x46, M. Tauber	9,000
Meissonier, "Le Liseur rose," 20x15, M. Trotti	17,000
Meissonier, "Portrait de son fils en costume Louis XIII," 12x08, M. Champion	9,600
Millet, "Le Baratteuse," 36x16, M. Knoedler	41,000
Ricard, Louis-Gustave, "La jeune Italienne," 42x34, M. Arnauv	12,500
Ricard, "Portrait d'un adolescent," 47x38, M. G. Petit	11,000
Rousseau, "Un Hameau en Normandie," 21x32, M. Tempelère	8,800
Troyon, "La Bergère," 39x30, M. Bousquet	44,000
Troyon, "Le troupeau," 40x33, M. Bousquet	28,500
Ziem, "Le Canal de Chioggia," 53x80, B. Bousquet	19,100
Ziem, "Un Canal à Venise," 41x26, M. Bousquet	16,200

Watercolors and Drawings.

Barye, "Tigre royal," 12x27, M. Guiraud	8,600
Barye, "Leopard," 11x26, M. Tempelère	700
Bonington, "L'Enfant à la marotte," 19x14, M. Rosenthal	1,900
Corot, "Crépuscule," drawing, 41x27, M. Turner	850
Daubigny, "L'Oise," watercolor, 17x27, M. Schoeller	1,800
Daubigny, "Village de Portijoe," drawing, 31x47, M. Tempelère	350
Daumier, "Caricatures," watercolor, 8x20, M. Mancini	2,100
Decamps, "La Sortie de l'école," watercolor, 32x24, M. Petit	6,600
Decamps, "Marchand turc," drawing, 20x15, M. Durand-Ruel	700
Decamps, "L'Astrologue," watercolor, 23x17, M. Gradt	1,000
Decamps, "Le Joueur de vielle," watercolor, 29x23, M. Thiébaud	3,000
Decamps, "Les Laveuses à Casseneuil," drawing, 47x33, M. Pinardon	1,250
Decamps, "Une Cour de ferme à Veyrier," drawing, 45x31, M. X.	1,200
Decamps, "Cour de ferme à Casseneuil," drawing, 36x30, M. X.	1,100
Decamps, "Entrée de bois," drawing, 16x29, M. Bousquet	1,050
Decamps, "Paysage," sepia, 25x42, M. Louis	520
Delacroix, "Quentin Durward et la princesse de Croix," 25x19, M. X.	1,250
Diaz, "Chatelaine sortant de l'oratoire," 25x19, M. X.	1,700
Dupré, "Bords de l'étang," watercolor, 17x32, Cte. de Moustiers	1,650
Gavarni, "Combien voulez-vous parier," et "Ce que l'homme a de meilleur," watercolors, 29x21, M. X.	3,100
Harignies, "Sorrente," watercolor, 33x51, M. Brame	1,360
Harignies, "Berges de la Seine," 28x40, M. Fournes	1,350
Harignies, "Vaches à l'abreuvoir," 36x52, M. X.	3,300
Harignies, "Le Pont-Neuf," watercolor, 25x33, M. Labbé	1,900

LONDON ART SALES

Drummond Picture Sale

At the sale at Christies, London, June 27 last, of the pictures owned by the late Sir George A. Drummond of Montreal, Corot's "L'île Heureuse" brought 6,800 gns., Corot's "Evening," 4,800 gns.; Corot's "Ville d'Avray—the Boatman," 1,500 gns.; Daubigny's "Le Retour du Troupeau," 7,800 gns.; Daubigny's "On the Oise," 3,600 gns.; Degas's "Artist in His Studio," 1,100 gns.; J. Israels's "Age and Infancy," 4,800 gns.; Matthew Maris's "Girl with Goat and Kid," 3,600 gns.; Mauve's "Ploughing," 2,500 gns. The total of the day's sale was \$340,000.

"Le Retour du Troupeau" and "L'île Heureuse" were bought on behalf of Lady Drummond and Sir George Drummond by their son, Hartley Drummond, respectively, both for presentation to the Montreal Art Gallery. Franz Hal's portrait of Joseph Coymans, reproduced in the ART NEWS of June 14 last, was bought by the Agnews for 25,000 gns. Sir George bought the picture some years ago for £12,500.

Yates Thompson, Ms.

At the Yates Thompson sale, at Sotheby's London, June 3, a beautiful illuminated Ms., an early XIV century French Book of Hours, was sold for \$59,000. It formerly belonged to Jeanne II. Queen of Navarre, and was for a long time in the Earl of Ashburnham's collection. The buyer the other day was Mr. Quaritch. When the Earl of Ashburnham bought it the Ms. had been "lost" for 300 years, when the famous Peirese found it in a Paris convent.

Private Sale in Paris

According to "Le Cousin Pons," a certain number of fine pieces from the collection of the late Baron de Schickler have been disposed of by the heirs for a sum amounting to more than 1,000,000 francs. Among the purchasers were MM. Arnold Seligmann and Wildenstein, who in partnership, bought two admirable busts of Mino de Fiesole; M. Fabre who acquired two superb tapestries, which he is said to have already resold most advantageously to M. Jacques Seligman; and M. Demotte who purchased a XV century Italian bronze bust and a XIV century marble bas-relief, both pieces of the very first order.

Two paintings by Hubert-Robert, from the collection of Mme. de L., were sold at the Hotel Drouot on May 31. "Intérieur d'un édifice circulaire, avec pièce d'eau petits personnages" (76-95) brought 11,300 frs., and "Les Cascades de Tivoli" (76-95) went for 26,000 frs. to Mme. Henri Jonas.

PHILA. LITERARY SALE

Sale of Historical and Literary Property

Two interesting public sales of important historical and literary properties were held at Stan. V. Henkel's, Phila. June 13 and 26. The leading items in both sales were from the estate of Caesar Rodney of Delaware, one of the signers of the Declaration. The aggregate of the sale of June 13 was close to \$21,000 and that of June 26th over \$35,000. The State of Delaware itself, said to be backed by the Dupont interests, acquired many of the Rodney papers, including a number of autograph signed letters at prices ranging from \$100 to \$200, the latter figure being for Rodney's letter Sept. 21, 1777, mentioning the capture of Wilmington, Del. His letter of July 4, 1776, describing his ride through a thunder storm to Phila. to vote for the Declaration was sold to "Tom" for \$950. Thomas Madigan of N. Y. purchased for \$250 Washington's letter to the magistrates of Phila. on the evacuation of that city by the British, Dec. 28, 1778, and his letter to John Jay, thanking him for a gift of wines, dated Oct. 18, 1782, fetched \$250 from "Mr. Jenkins." "A private party" paid \$340 for Washington's letter to G. W. Fairfax stating his intention to resume the life of a farmer, and Mr. Madelener of Chicago purchased for \$505 Martha Washington's letter to Mrs. Boudinot on the return of the General to Mt. Vernon, Jan. 15, 1784. "Mr. Hill" purchased Commodore John Paul Jones' letter to Hector McNeill speaking of "war kindling in Europe in which he fears America will be involved," dated Feb. 23, 1778, at a price of \$650. A beautiful miniature portrait of Caesar Augustus Rodney, nephew of the signer, by Charles Wilson Peale, was sold to Mr. H. N. Twells of Wilmington for \$1050. Another of General Andrew Jackson by Anna Claypoole Peale went to the McClees Galleries for \$600. A bust portrait of Washington in miniature by Archibald Robertson went to the Heartman Galleries, N. Y. for \$120. The Rosenbach Galleries acquired a rare edition of Ben Johnson's satire "Every Man" dated 1600 for \$1550. Published the same year and edited by Shakespeare, a copy of the play "Sir John Oldcastle, the good Lord Cobham," fetched \$1350. "The Two Noble Kinsmen," a play by Fletcher and Shakespeare, 1624 went to Gabriel Wells of N. Y. for \$700.

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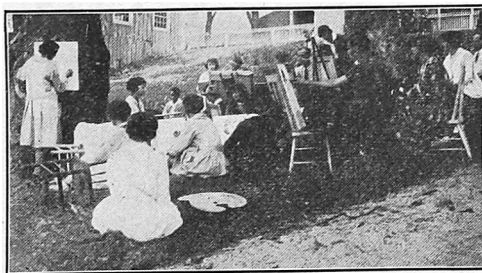
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ARTISTS' SUMMER HAUNTS

The July number of the ART NEWS finds New York studios practically deserted. Those artists who were able to "keep the paint swimming" in spite of the war, left early, those whose part in commercial activities only ceased with the signing of the armistice, were delayed a bit longer, some are still waiting for belated checks before "deciding where to go." A few have sailed for Europe. Among the latter is Edmund Greacen, who having spent some time in France in connection with the war, is now on his way to Russia, and Ernest Piexotto, Aston Knight, Cecilia Beaux and Dana Pond are also abroad. Martin Borgord, who had a narrow escape from pneumonia during the early spring, has been ordered to Arizona and E. H. Blashfield, whose recent severe illness caused considerable alarm to his friends, is also recovering. Parker Newton is motoring to Bar Harbor. Ella Richards will leave her Carnegie Hall studio this week for Fauquier, Va., going later to Loudoun and late in the summer to Baltimore to paint portraits. Susan Ketcham is painting at her summer studio at Ogunquit. Helen Maynard White of Phila., who has had a studio in the Rodin Building, is completing some portraits and will leave later on for the West where she will remain until the autumn. Harry Watrous and Elizabeth Watrous are at old Hague on Lake George. Mr. and Mrs. John Fry are at their summer home at Greenwich, Conn. Colin Campbell Cooper and Emma Lambert Cooper are painting at Nantucket where they have a studio for the season. Alethea H. Platt has a summer home and studio at Woodstock where she will paint until late autumn. Helen Watson Phelps is painting at Newport and will not return to her Sherwood studio until late Oct. De Witt Lockman left his Sherwood studio last week for Washington, D. C., where he is at work upon his second portrait of Secretary Daniels. After it is completed he will go to Conn. for the remainder of the summer. Glenn Newell left some time ago for his studio at Dover Plains. Walter Griffin is working furiously at his "summer shack" up in Maine, near Portland. Cullen Yates left his Van Dyck studio early in June for his home at Shawnee, Pa., where for several years he has painted the beautiful landscapes that brought him fame. Leon Kroll is in the Berkshires, and Elliott Daingerfield is executing some of his "best sellers" at his new home at Blowing Rock, N. C., while Albert Groll, whose numerous sales during the past few years are pushing him

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into the capitalist class, will bring back from New Mexico several examples of his popular desert subjects, and W. R. Leigh, who has been in the Southwest for some time, will continue to illustrate the up-to-date Indian. Richard Newton is at Water-Mill, L. I. Robert Sewell and Amanda Brester Sewell are painting as usual at the Oyster Bay studio. Their son, a sculptor of ability, is working with them this summer. Andrew Dasberg has joined the Woodstock worshippers and will remain with them until late autumn. Haley Lever is turning out some of his vigorous, colorful marines at Gloucester, Mass., and Mrs. Jennie Gallup Mottet adds to the interest of Provincetown. George Biddle is improving the shining hour in Bermuda doing outdoor studies. George Lawrence Nelson is at his home at Kent, Conn., and T. Victor Hall has joined the Woodstock colony. Mrs. Maud Jewett, the sculptor, is working at East Hampton, L. I. Bernhard Gutmann is at Silvermine, Conn. Constance Curtis is at Far Rockaway. Alice Beckington is at the old stamping ground, Scituate, Mass., and William Funk, delayed long from a visit to Germany by the war, is now taking the first safe opportunity to visit his beloved fatherland.

WITH THE ARTISTS

Spicer-Simpson, the sculptor and medalist, is spending some weeks in Chicago. He recently executed a profile portrait of Jane Addams of Hull House in bronze low relief.

Lorado Taft is at his summer home at Eagles Nest camp, Oregon, Ill., where he went on July 1.

George P. Ennis has been asked to design a memorial window of stained glass to be installed in the city house of the N. Y. Athletic Club. The estimated cost is \$15,000.

The Milch Galleries have recently sold to a Western collector a typical example of Charles W. Hawthorne, "The Fisherman's Daughter."

Guy Wiggins has sold his "Snow Crowned Hills" shown at the Salmagundi oil exhibition, where it won the Isidor prize last spring, to Mr. Paul Schultze of Chicago.

F. K. Detwiller made eight sales from his recent exhibition of his oils at Evanston, Ill.

Miss Pauline Stone, of East Orange, has illustrated Frederick Bruckbauer's "The Kirk on Rutgers Farm," issued in connection with the Centenary of the Church of the Sea and Land, Market and Henry Sts. Miss Stone's work deals not only with the church's architectural details, but also with the portraits of those who were associated with the church.

William Harris, Jr., has commissioned Adolph Treidler to do a poster of "East is West," for the Astor Theatre. Mr. Treidler is the artist who won the \$1,000 prize in the national competition for the best poster to celebrate the tercentenary of the city of Newark. He has also done posters for the Liberty Loans and other patriotic enterprises. Mr. Treidler is the second artist of reputation whom Mr. Harris has induced to make a poster of "East is West," the other artist being Charles B. Falls. The poster drawn by Mr. Falls is on display at the Metropolitan Museum.

Harry B. Lachman, the American landscape painter, who has been in Paris for some years past, has been appointed instructor in landscape painting in the A. E. F. schools in France. The French Government purchased two of Mr. Lachman's paintings for the Luxembourg from an exhibition at the Georges Petit Galleries, Paris, in April last.

Walter Ufer is painting portraits in Chicago. When these are completed he will leave for Taos, N. M., where he will paint Indian subjects until the autumn.

John Wenger, one of the first American artists to devote serious study to stage decorations, has recently been appointed exclusive decorator for the Rialto and Rivoli theatres. Some of his latest designs have been of rare beauty and have done much to enhance the artistic importance of these amusement houses.

A recent full-length portrait of Mrs. Frank Moran by Henning Ryden was so successful that the artist has been commissioned to paint the portrait of the sitter's two daughters. In order that he may do the work during the summer Mr. Moran has offered the artist a cottage and studio on his country estate.

Jane Peterson is painting famous gardens in and near New York, after which she will go to Gloucester, Mass., for a part of the season.

G. Frank Muller, artist and critic, has left for the California Coast, where he has a number of commissions to execute. He will be absent until the latter part of September.

Oscar R. Coast has started from Santa Barbara on a six weeks sketching trip in his car through the southern part of California, but will not be in N. Y. until late Autumn.

Robert W. Von Boskerck is making a good convalescence at his Sherwood studio from the serious automobile accident which he suffered in March.

At his studio 152 W. 55 St., S. J. Woolf is busy completing commissions for war pictures from sketches which he made while with the American Army in France.

Irving Couse has left his Sherwood studio and is at his summer home at Taos, N. M., where he will remain until Nov.

Bertha Menzler Peyton is at her summer studio at Annisquam, Mass., where she will paint during the remainder of the summer.

William R. Leigh has gone to LaCruces, N. M., where he expects to paint during the summer. Later in the season he will visit other sections of the west country, witness some Indian dances and return to N. Y. about Nov. 1.

Robert Reid arrived in Colorado Springs recently and will spend several months there during which he intends to make a number of sketches and paintings.

John Ward Dunsmore has been at Fort Ontario, Oswego, N. Y., post for eight months in charge of the Red Cross work for the overseas men who are there in considerable numbers. He hopes to return to N. Y. by September.

Miss Adelaide Johnson sailed July 2 last on the New Amsterdam, for England, where she will do some work to take for execution in marble in her studio at Rome, where she now goes to finish work that had to be left uncompleted when the war broke out. She will return to N. Y. about Dec. 1 next.

Gardner Symons and Ben Foster have been visiting Mr. J. S. Foster, who owns a typical example of each of the artist's work, at the latter's home in Des Moines Iowa, during which visit a reception was given the artist by Mr. and Mrs. Carpenter in their handsome art gallery.

Mrs. Clara S. Steichen, wife of Edouard Steichen the artist, has brought suit in the Supreme Court for \$200,000 against Miss Marion H. Beckett, daughter of former Surrogate Charles H. Beckett, for alleged alienation of her husband's affections. The Steichens were married in 1903.

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ARTISTS' CARDS

HOME and STUDIO of the late Henry W. Ranger for sale. For particulars, address: Frederick K. Detwiller, Noank, Conn.

George Bellows' large canvas, "Polo Crowd," shown at his recent exhibition at 556 Fifth Ave., was purchased for \$3,000 by a prominent collector. Five other canvases were sold during the exhibit.

Eulabee Dix Becker, well known as a miniature painter in this city prior to her marriage after which she made Buffalo and Albany her home for several years, has returned to N. Y. for an indefinite stay. Her latest work is a series of dolls designed in a unique and interesting manner.

Recent pictures of beautiful women, moonlight and water by Warde Traver, are shown in the lobby of the Hotel Commodore, where his "Keep Safe My Daddy Over There," "The Peace of Evening," and "The Debutante" are especially attracting many art lovers. Mr. Traver uses a miniature transportable stage, with beautiful lighting concealed by pillars. His war pictures, displayed in a number of windows along Fifth Ave. during the last Victory Loan drive, were quite a feature of the art display.

Mr. Traver recently returned from a three months' tour of the leading Florida resorts and White Sulphur Springs, W. Va., where he has been exhibiting his work and painting portraits at the principal hotels.

The Corner Art Shop

A new art house of unusual individuality and novelty is the Corner Art Shop, recently opened at 137 E. 57 St., N. W. corner of Lexington Ave. and 57 St. by Mr. Emil E. Begiebing and Mr. John Shope, and which was erroneously entitled the "Corner Bookshop" in the ART NEWS of May 31 last, in which issue the charming picture of sentiment entitled "Life's Evening" by the late Walter Satterlee and owned by Mr. Begiebing was reproduced.

In the new Art Shop there is an array of pictures, art objects and early American and old Bohemian and Venetian glass most artistically arranged which will delight the connoisseur. Mr. Begiebing, who has been a picture lover and collector for over forty years, through his friendship with the late Walter Satterlee, formed a picture collection which comprises several superior examples of painters such as Murphy, Crane, David Johnson and others now prominent in American art and which are shown in the new shop. Mr. Shope, formerly of Harrisburg, Pa., has long been a collector of rare and fine glass, and his specimens tastefully arranged add to the attractiveness of the shop. That good taste in art and knowledge bring their reward is evidenced by the steadily growing clientele of connoisseurs of taste which the new shop already enjoys.

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